



Winter 1955

The Dutchman Vol. 6, No. 3

Earl F. Robacker

Edna Eby Heller


Olive G. Zehner

Richard S. Montgomery

Henry J. Kauffman

See next page for additional authors

Follow this and additional works at: <https://digitalcommons.ursinus.edu/dutchmanmag>

 Part of the [American Art and Architecture Commons](#), [American Material Culture Commons](#), [Christian Denominations and Sects Commons](#), [Cultural History Commons](#), [Ethnic Studies Commons](#), [Fiber, Textile, and Weaving Arts Commons](#), [Folklore Commons](#), [Genealogy Commons](#), [German Language and Literature Commons](#), [Historic Preservation and Conservation Commons](#), [History of Religion Commons](#), [Linguistics Commons](#), and the [Social and Cultural Anthropology Commons](#)

Click here to let us know how access to this document benefits you.

Recommended Citation

Robacker, Earl F.; Heller, Edna Eby; Zehner, Olive G.; Montgomery, Richard S.; Kauffman, Henry J.; Thompson, D. W.; Shoemaker, Alfred L.; Krebs, Friedrich; and Yoder, Don, "The Dutchman Vol. 6, No. 3" (1955). *The Dutchman / The Pennsylvania Dutchman Magazine*. 3.

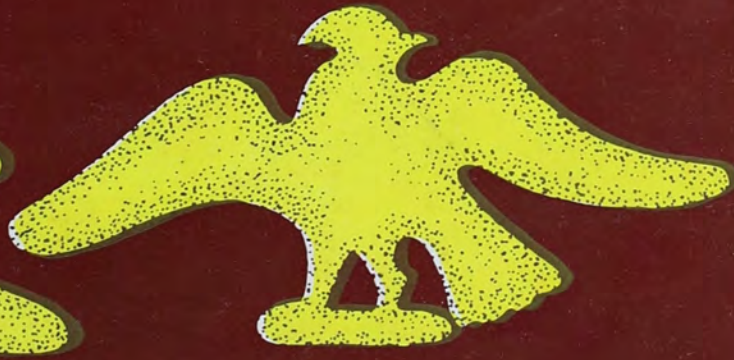
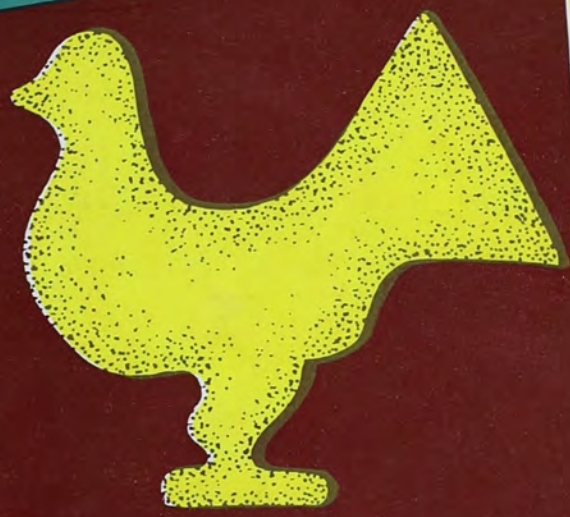
<https://digitalcommons.ursinus.edu/dutchmanmag/3>

This Book is brought to you for free and open access by the Pennsylvania Folklife Society Collection at Digital Commons @ Ursinus College. It has been accepted for inclusion in The Dutchman / The Pennsylvania Dutchman Magazine by an authorized administrator of Digital Commons @ Ursinus College. For more information, please contact aprock@ursinus.edu.

Authors

Earl F. Robacker, Edna Eby Heller, Olive G. Zehner, Richard S. Montgomery, Henry J. Kauffman, D. W. Thompson, Alfred L. Shoemaker, Friedrich Krebs, and Don Yoder

The Dutchman



Winter, 1954

75 Cents

G.Z.



The Dutchman

Winter 1954-55

Vol. 6, No. 3

Editor: Dr. Alfred L. Shoemaker

Assistant Editor: Dr. J. Wm. Frey

Antiques Editor: Dr. Earl F. Robacker

Crafts & Folk Art Editor:

Olive G. Zehner

Food Editor: Edna Eby Heller

Design Editor: Roy Gensler

Photographer: Clifford Yeich

PUBLISHER:

The Pennsylvania Dutch Folklore Center, Inc., Franklin and Marshall College, Lancaster, Pennsylvania.

SUBSCRIPTION RATES:

\$3.00 a year in the United States and Canada. Elsewhere fifty cents additional for postage. Single copies \$.75 each.

MSS AND PHOTOGRAPHS:

The Editor will be glad to consider MSS and photographs sent with a view to publication. (Each issue will contain at least *one* major article.) When unsuitable for publication, and if accompanied by return postage, every care will be exercised toward their return, although no responsibility for their safety is assumed.

THE DUTCHMAN, Winter 1954-55, Vol. 6, No. 3, published quarterly and copyright 1954 by the Pennsylvania Dutch Folklore Center, Inc., Franklin and Marshall College, Lancaster, Pa. Single copy \$.75. By subscription \$3.00 per year in the United States and Canada; elsewhere fifty cents postage extra. Entered as second-class matter Dec. 9, 1949, at the Post Office at Lancaster, Pennsylvania, under the Act of March 3, 1879.

Contents

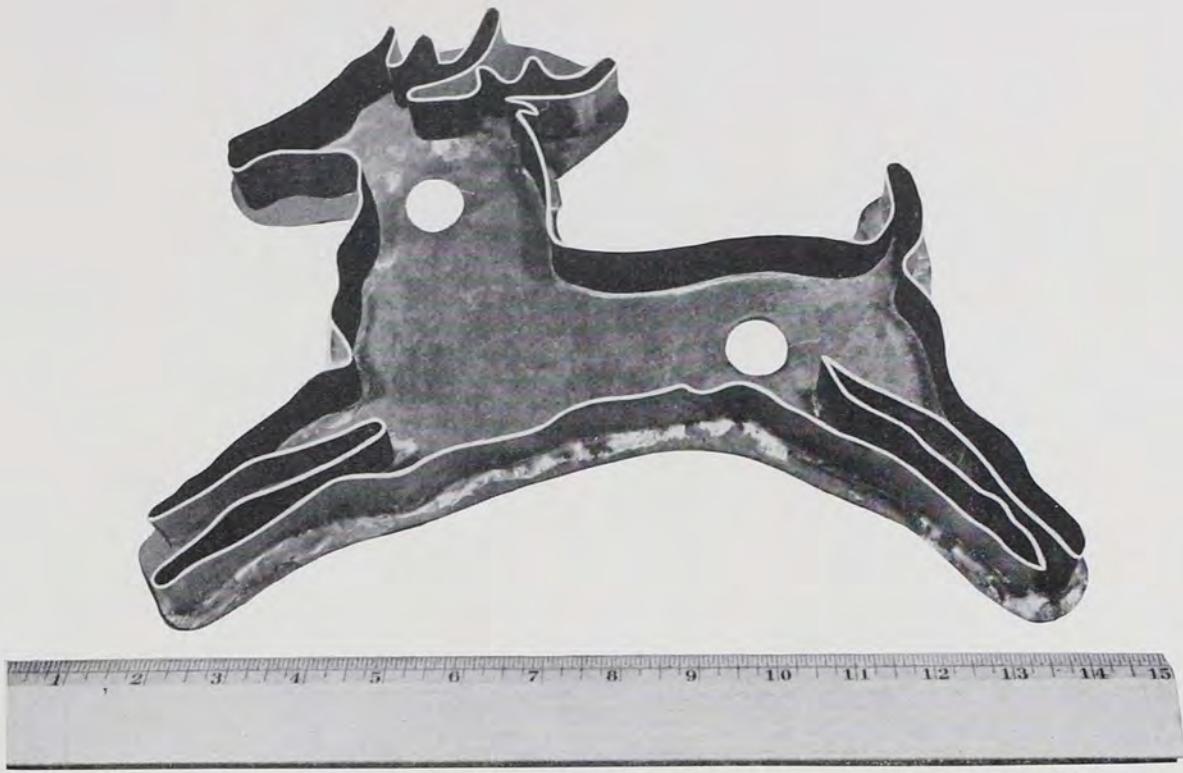
Art in Christmas Cookies	3
EARL F. ROBACKER	
“Cookies, Just for Nice”	8
EDNA EBY HELLER	
The Trump Collection	10
OLIVE G. ZEHNER	
Ohio Fractur	13
OLIVE G. ZEHNER	
Houses of the Oley Valley	16
RICHARD S. MONTGOMERY	
The Riddle of the Two Front Doors	27
HENRY J. KAUFFMAN	
The Oldest American Printing Press	28
D. W. THOMPSON	
Belsnickel Lore	34
ALFRED L. SHOEMAKER	
Pennsylvania Dutch Pioneers	39
FRIEDRICH KREBS	
(Translated by DON YODER)	
The Zehn-uhr Schtick	40
OLIVE G. ZEHNER	



Popular as Christmas tree ornamentation were cookies made by such patterns as these. The Belsnickel at lower left indicates mask and muffler; Santa Claus, to his right, carries the traditional pack and wears the "tsipfel" cap. The deer have been copied almost exactly in contemporary cutters.



It is possible, in a large collection, to assemble a special grouping for almost any occasion. The forms here have been used in a Nativity scene. Sometimes baffling to neophyte collectors is identification of the small animal in the top row—a lamb.



Reindeer in sizes as large as this are rare, but smaller ones are not uncommon. The intricacy of the antlers rendered such cutters more artistic than practical.

Art in Christmas Cookies

By EARL F. ROBACKER

Christmas time was and is cooky time in Dutch Pennsylvania. In various places and at various periods Santa Claus hung cookies on the tree, or Belsnickel tossed them as an appeasement to youngsters he had just chastised, but always the housewife baked them by the bushel for Christmas sharing. The more designs, the merrier; the more original any one design, the greater the cause for satisfaction and complacency on the part of its owner.

Long unstudied and unrecorded, these designs have only recently come to be recognized for what they are—not only a peculiar contribution of the Dutch Country to culinary art, but also to its own distinctive folk art, and thereby to all folk art. Not unnaturally, then, the cooky molds or cutters have become considerably sought after, by museums, historical societies, and private collectors—so much so, in fact, that at first blush it might appear that only unworthy specimens were allowed to remain in the kitchen!

Before the would-be perpetuator of folk ways deplors this condition, however, let it be noted—as any housewife could tell by glancing at the illustrations here—that many of the most interesting patterns are also the most impractical; in fact, their very survival is closely allied to their impracticality. The extreme size of many; the thin and widely separated legs of animals, for instance, which burn in the oven before the rest of the cooky is done; the attractive-looking inserts which will not leave an impression on a cooky less than a quarter inch in thickness—such factors as these account for the existence today of many cutters too unsatisfactory to use, but too attractive to throw away. At the same time, of course, the housewife's loss is the collector's gain.

Among cooky cutters—old, new, and dubious—which come to the market today, what is it sensible to collect? "Any series, to be a collectible series, must be closed at both ends,"

said J. B. Kerfoot back in 1924, in his volume *American Pewter*—and a more practical suggestion to the neophyte collector of antiques has probably never been made.

To collectors of cooky cutters the decision of defining satisfactory starting and stopping points in a collectible series is less difficult than might be expected, but it still has to be made. The writer and his wife have assembled their 700 or more cutters with three limitations in mind: So far as can be ascertained, they must be of Pennsylvania Dutch origin, they must be hand-made, and they must be old. No claim is advanced that this mode of selection is better than some other, but it has proved very satisfactory. Old cutters imported from Germany (and some not so old) are often finely detailed and attractive; modern cutters from a dozen factories in America offer patterns in great variety; yet the forthright, unaffected, sometimes naïve designs of Pennsylvania have a charm which makes them unique.

How venerable should a cooky cutter be, to rate as "old"? No cutters are positively known to antedate the year 1800; the starting point of Mr. Kerfoot's "closed series" would begin there, although any collector would be happy to push the date farther back. At the other end of the series, the moment at which the last worker in the old-time tradition, including method and design, stopped making cutters by hand would be the concluding point. Isolated tinsmiths were still at work in the early years of the Twentieth Century, fashioning cooky cutters which were usually offered for sale at country stores—but even while their memory is still green other and newer artisans have been at work, experimentally reviving the "lost" art. The result is that some means other than the date must be used to close the series.

By and large, handwork came to a halt when machines took over. So far as cooky cutters are concerned, machine-

made products appeared early in the 1900's. The Nineteenth Century, then, is roughly the period in which the collector is interested.

More reliable than dates in determining collectibility (and the first actually dated specimen has still to make its appearance) are several other factors, the first of which is the design. Cooky-cutter art is an imitative art and, since the essential appeal was to children, the closer the tinsmith came to approximating the original, the more satisfactory was the result. At the same time, the designer was untutored in formal artistic principles, anatomical or otherwise; he merely represented what he saw, to the best of his natural ability.

What the tinsmith saw, as he sat with his shears and soldering iron in the kitchen, or the shed, or on the back steps, or in his shop, is represented in the illustrations accompanying this article. In the early years he took cognizance of the flat-lobed heart, so characteristic of all Pennsylvania Dutch art. He saw the tulip and the mounted horseman on pottery, the mermaid on the dower chest, the star and parrot and distelfink on fractur, and the eagle on butter molds. He represented the Indian with his tomahawk and the pioneer with his hair tied in a queue; he tried his hand at an Indian girl with buckskin-fringed skirt and hair done in a tight topknot.

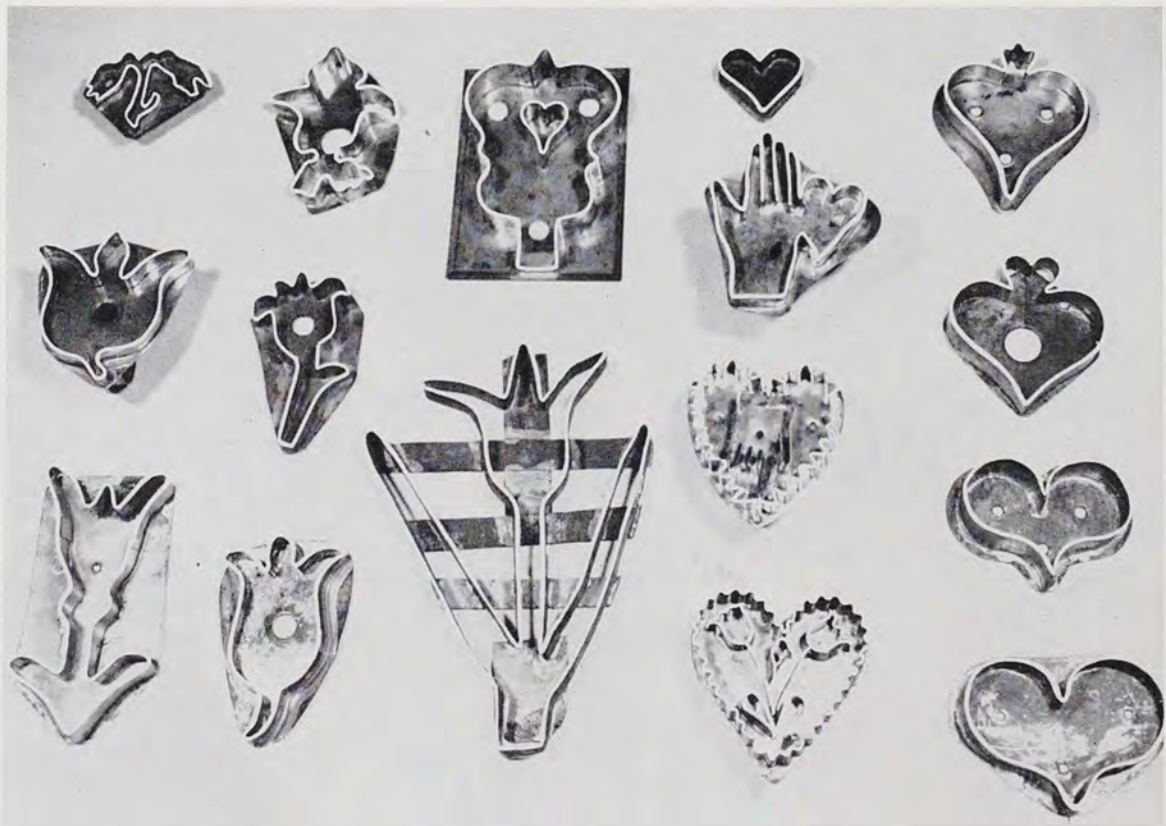
As the years followed, he repeated favorite designs and added new ones: the six-pointed barn sign, horses and dogs and cats, human figures in their changing costumes, a kerosene lamp, kitchen utensils of shapes unknown only a few years earlier. The march of time is echoed in the parade of male figures: pioneer, Indian, man on horseback, farmer, Uncle Sam, Forty-niner, beggar with cane, preacher, dude in tails, baseball player evidently running to meet a fly ball, and fire-

man with helmet—not necessarily in that order, but with a wide span between first and last.

The passing of the years is revealed with equal clarity in the case of female costume: Indian girl, solid matron, sectarian, woman with dress to the floor, woman in boots, woman with pinched-in waist and voluminous skirts, woman with chignon, woman with puffed sleeves and high-piled hair. Equally vivid is the picture of what happened in the case of the well-loved heart design: The progression is flat-lobed heart, gradually elongating heart, fluted-edge heart, the heart as an insert in a cutter of some more "modern" design, Victorian heart-and-hand. Or the birds: parrot, peacock, eagle, the small birds of fractur, birds on the wing, Cornish game fowl, English pheasant.

While the design gives an important slant on relative age in some cases, it must be remembered that a tinsmith may have been active over a period of many years, and that he may often have repeated a favorite design from the past—or any design he could handle particularly well. Too, hens and geese looked in 1800 much as they do now, and consequently offer little help as evidence. Novel and exceptional designs are a better barometer than usual ones.

A second factor in determining age therefore is of assistance—the condition and composition of the tin itself. Early tin was heavy, inflexible, not highly refined, and very expensive—the latter factor in itself serving to explain why such minor articles as cooky cutters seem not to have been made in the Eighteenth Century. "Tin" then was actually tinned sheet iron, and was imported from England. Such early cutters as were made from this metal are badly rusted, and the wonder is that any have survived the oxidization and atmospheric changes of a century and a half. Yet this is the metal used



Hearts and tulips were as popular in cooky cutters as in other manifestations of art. Representations vary widely, with the form at lower right among the earliest. Note the heart-upon-heart in the same column, and the much later heart-and-hand above and to the left.



Common patterns are hens, roosters, ducks, and geese; less frequently found are pigeons and turkeys; rare, possibly unique, are the English pheasant and the Cornish game fowl in the second row, and the splendid peacock at lower right. This particular peacock is said to have been inspired by a wooden one used as a figurehead for a gristmill in Lehigh County.

The variety in birds is almost endless. Easily recognizable are eagle, owl, robin, wild goose, pelican, wagtail, and parrot. Many defy classification; they are just birds—sitting, striding, mounted on perches of various kinds, or in flight.



Animals gave the artisan a fine chance to exercise his imitative skill. Some designs were from life; others seem to have been inspired by ABC books or circus posters. The giraffe alone, among hundreds of animal forms, seems not to have been memorialized in tin.

209-2



Leaves are not uncommon; flowers and acorns are rare; fruit is almost non-existent. Note the pear, the coconut palm, and the distinct varieties of acorn.

Cookie cutters from the Robacker Collection.

Among all cutters, horses are one of the most popular motifs. The mounted bugler in the center is much sought after—and rarely found. The creature at lower left shows considerable individualism—but whether on the part of the horse or the tinsmith it would be hard to say!



Humor, originality, and a reflection of changing times are found most often in human figures. Note the helmeted fireman, the baseball player, the obese character, and the pioneer and the Indian. The center representation of Uncle Sam is mounted on the back of a candle sconce.



Fashions and customs are reflected in female figures. Of exceptional interest here are the woman with the broom, in the third row; the girl graduate with cap and gown—according to tradition the first woman on the distaff side of President Harrison's family to achieve this distinction; and the mermaid in the fourth row.



Probably oldest: Indian girl with topknot and buckskin skirt.

in creating the Indian maiden, the parrot, the man on horseback (Tradition usually has it that the figure on the horse is George Washington!) and other of the designs mentioned above.

With the passing of time, tin became more common. For more than half a century it was heavy, reasonably flexible, and of good quality; at one undetermined period cutters have the smooth, almost greasy character of some kinds of pewter. Such patterns as are obviously of mid- or late-Victorian times, however, are cut from tin of lesser quality, and after the machines took over, about the turn of the century, and die-stamping became the practice, they are flimsy, rust easily, and are obviously something "made to sell." Significantly, in these machine-made products, the fine details of pattern have given way to a stereotyped, compactly arranged design in which all folk feeling has been lost.

Still a third factor is of assistance in determining the age of cutters—the soldering. Just how many cutters were made by first cutting a pattern in metal or wood and then soldering the cutting edge to a metal backing, using this pattern as a guide, is a moot question. Certainly some were thus formed; an elephant in the possession of the writer has the pattern so closely confined within the cutting edge that it could never be removed! So few indubitable detached patterns have survived, however, among the hundreds of designs in existence, that one is tempted to believe that many cutters came into being without them. With or without patterns, however, the soldering tells an important tale. Very early cutters were spot-soldered; the solder is thick and heavy, was applied in dabs, and joins cutting edge and backing only at points needed to keep the cutting edge rigid. Later, the solder becomes thinner, and was applied in a continuous flow. Later still, it becomes almost watery, and in little-used specimens the brown stain of the flux shows. With the advent of the machine age, the solder is visible only as a tiny line, continuously and expertly applied.

Design, tin, and solder: In proper combination these are the factors the seasoned collector ordinarily considers in making his decision. Even so, there are exceptions—the cutters made of wood alone, or of wood and tin. Those of wood have been whittled out of a single block of pine, and the design itself, being very simple, gives no positive clue as to age. The chances are that such cutters were made

rather early, before tin was in common use. Few specimens are known to exist. Of prime interest are those in which the tin cutting edge has been nailed to a wooden back. Judged by the composition of the tin and by the design, these may be among the earliest of all cutters, but the corroborating factor of the solder is, of course, lacking. It is said that Pennsylvania Dutch pottery cutters exist, but the writer has seen none which could be authenticated.

Is there a special, symbolic significance to this division of folk art? In a certain broad sense, probably yes. The baking of special cakes for Christmas was common in Europe long before the first Pennsylvania Dutchman appeared in America; Pennsylvania Dutch women evidently baked special cakes for Christmas as far back as we can probe in our investigations. That individual designs used by these women—heart, tulip, star, tree, bird, etc.—possessed special meaning in early Christian art, and before that in pagan art, there seems to be little doubt, and to that extent the idea of symbolism holds. It should be obvious from the illustrations on these pages, however, that only a very few designs could be considered symbolic in the usually accepted sense of the word; rather, representations are historical and imitative, with the word "imitative" connoting also a livelier dash of imagination than is ordinarily found in folk art.

More important than ferreting out any obscure symbolism attaching peculiarly to cooky designs is recognition of the fact that here, in a lowly medium, is a continuing productivity of genuine folk art. The motifs which fractur writers, iron workers, and potters utilized in their work were used also by the tinsmiths, and with no less telling effect. More than that, in the years when the heart-tulip-bird school of representation was slowly dying out, the work of the tinsmith flourished increasingly; nowhere in the decorative arts of Pennsylvania is there to be found the wealth and rich variety of design, the range of imagination, and the correlation between history and art that exists in cooky cutter patterns. How so fruitful a field for the student could so long have gone unnoticed remains a mystery.

And, of course, for the person whose concern is neither with symbolism nor with art, there is still a special significance in cookies and their cutters—the warm tradition of abundance and hospitality shown in the lavish baking and generous sharing of cookies at Christmas time in the Dutchland.

Most famous: William Penn smoking the peace pipe—a reproduction made from a rubbing of the original by courtesy of the Bucks County Historical Museum at Doylestown.



The era of the puffed sleeve and the pompadour.



A celebrated pair: pioneer and Indian.

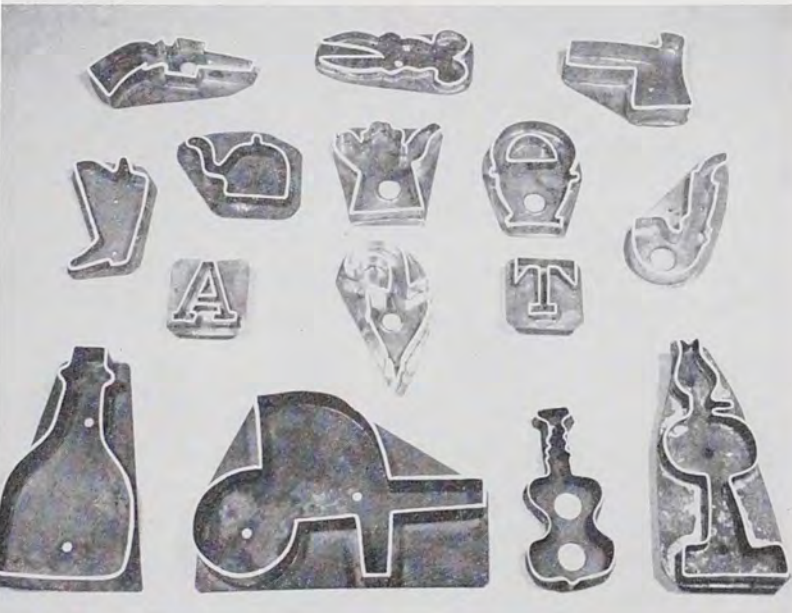
"Cookies Just for Nice"

By EDNA EBY HELLER

Does the Pennsylvania Dutch housewife really bake cookies "just for nice"? To be sure. Hundreds are baked for this very reason. It has been said that many are just too pretty to eat and actually some were not meant for eating. Sometimes they will be seen strung along the wall or perhaps displayed on window sills and many a Christmas tree has been graced with cookies that hung on the branches. These are the fancy cookies.

Like the rest of Dutch cookery, cookies have gained renown for their abundance as well as quality. Cooks today may bake up to sixty dozen Christmas cookies but do not attain the records of past generations when wash baskets as well as lard cans were filled with cookies. Do you ask how long they lasted? It was intended that they would last at least through February and stories affirm that once in a while they lasted until Easter! As long as they lasted many families enjoyed cookies with wine each evening.

Around the house: guns, scissors, hatchet, teapot, bowl, bottle, wheelbarrow, fiddle, kerosene lamp—and a hundred others which depict everyday objects in a form pleasing to children. The capital letters shown, although they have been used as cooky cutters, were probably originally intended as stamping devices.



Cooky cutters from the Robacker Collection.

Shown together are some of the best known and most frequently used Pennsylvania Dutch designs. From top left, they are mermaid, eagle, fish, six-pointed figure, carnation, distelfink, star, tulip, acorn, peacocks, heart, and parrot.





Rare among cutters are those with wooden backs. Skill in bending the tin makes up for a seeming lack of sharp detail in the wood "pattern." Even less commonly found are all-wood cutters like the one shown at the center of the top row.

Even today when the cookie baking has fallen to a low(?) of eight hundred cookies, the preparation for such a task is tremendous. Nut shelling alone is a long and tedious process. When there are shellbarks it is doubly so. This kind of hickory nut is one of the hardest to crack, but, oh, what wonderful macaroons they make! For these, mother, and perhaps grandmother, too, spend many an evening picking out the kernels. In addition to these, they will "make out" black walnut kernels, peanuts, almonds, cream nuts, and English walnuts for the Christmas baking. Little wonder that many of them start the nut shelling process as early as Thanksgiving!

In making her cookies "just for nice" the cook decorates the tops with nuts. On sugar cookies she will probably put an almond, but on top of the sand tarts there will be chopped peanuts or almonds over the whole top. Sand tarts, by the way, are dainty rounds or rectangles that have been brushed with egg and then sprinkled with cinnamon and nuts. Once in a while you will find a cook who uses only a sprinkling of sugar for the topping. The cookie dough itself is "wonderful rich" with butter which is really its only flavoring. If you want to please the hostess who gives you her sand tarts, congratulate her on the thinness of the cookies for most likely she has tried to get them as thin as possible. And then, when she offers you another, do not be bashful. No one ever stops at one! But here is the recipe so that you can bake them and eat until your heart is content.

Sand Tarts

(Sometimes called Saint Hearts)

- 1 lb. sugar (2 cups)
- 1 lb. butter
- 2 eggs
- 1 lb. flour (4 cups, sifted)
- crushed peanuts (about 1 cup)
- 2 egg whites, slightly beaten

Cream together the butter and sugar. Add the beaten eggs and blend. Put in the flour and mix thoroughly. Chill overnight. Roll out on floured board to 1/8 inch thickness. Cut into squares, rectangles or circles and lift onto cookie sheet. Before baking, brush with beaten egg whites and then sprinkle with peanuts. Bake in a moderate oven (350 degrees) for about eight minutes, until slightly browned.

One does not think of Christmas cookies in Pennsylvania without including the sugar and ginger cookies that are cut with the tin cookie cutters that have now become collectors' items. Not too many years ago these were found in every household, having passed from generation to generation in many families. For the most part, they are large cutters although a few proudly own dainty small ones. There are animals galore but the tinsmith did not limit himself to the animal kingdom. In fact, he did not limit himself at all. One finds the most unexpected things in cookie designs. I have

often wondered how many different kinds of cutters an average family regularly used each Christmas time. Judging by the variety of cutters, and assuming that they were put to practical use, it seems as though there must have been contests back in the 1800's to see who baked the greatest variety of cookie figures.

In the matter of cookie doughs there is much less variety when it comes to this type of cookie that is made from a rolled dough and cut out with cutters. (Many rolled doughs were cut into squares and rectangles.) There is a limitation here because of the rolling. Cookies that are very rich in butter do not take to cookie cutters. If you have been experimenting, you will know what I am talking about. Perhaps you can manage a heart, but when the cookie has ears and feet to be handled, the experience is a sad story. Then too, the dough cannot be rolled very thin. One fourth of an inch is thin enough! Fancy shaped cookies are made out of either sugar, ginger or spice doughs that are not too rich. Nuts, unless chopped extremely fine, cause trouble in rolling so are usually saved for the top. Raisins also are often pressed into the dough before baking. And, of course, here is the place to use the red and green sugar which certainly belongs to Christmas baking. Here is a recipe that you can use to make those animals and people from the cutters Grandma gave you last summer.

Cookie Cutter Cookies

- 2 cups sugar
- 3 eggs
- 1 cup butter
- 5 cups flour
- 1 tsp. soda
- 1/2 tsp. cinnamon
- 2 tbsp. milk
- nuts or raisins for topping

Cream together the sugar and butter. Add the beaten eggs and thoroughly blend. Stir in the flour, soda and cinnamon that have been sifted together. Moisten with the milk. Chill overnight. Roll out dough to one fourth inch thickness. Cut out with cutters and lift onto cookie sheet. Press nuts or raisins into the cookies. Bake until lightly browned in a 350 degree oven.

In every Dutch cookbook there are numerous recipes for cookies which are dropped instead of rolled. These naturally are the easiest to make and can be made in much less time. There is still another type: those baked in one sheet and then cut into square or bars. Among these is the Lebkuchen. Some Dutch folk know Lebkuchen as honey cakes but others think of anise cakes when they hear the word. Some recipes call for either citron or almonds while others call for both. In another family, there are none of the above ingredients, but the Lebkuchen is a spice cookie that includes raisins and nuts and is flavored with wine. There is great variance in the doughs but all of them call for a thin icing to be spread over the cookies. All of these are thought of as Christmas cookies but there is also a cake that belongs to Berks County which is called Lebkucha but this is made throughout the year and is definitely not a cookie.

Different sections of Dutchland have their own typical recipes. A very definite example is the Moravian group who have their own traditional Brown Christmas Cookies and their White Christmas Cookies. Very simply named, aren't they? They are made in abundance to be served when friends and strangers come a-putzing.

Some other very popular kinds include Pfeffernuesse and Springerle, Filled Cookies, Walnut Kisses, Chocolate Jumbles, Coconut Jumbles, Molasses Cakes, Michigan Rocks and Leckerli and Ginger Snaps. They are all shapes and sizes but many are just too nice to eat!



—Photo by Cleveland Plain Dealer
Fireplace in the Trump kitchen. Slipware, Lehnware, spatterware and toleware grace the mantel. An excellent example of a Centre County (Pa.) fractur hangs above them. Tin and ironware are on the hearth.

—Photo by
Mack Taggart, Medina

Two unusual tin coffee pots. On the left is a punched tin one with the punching going in rather than outwardly which is customary. On the right is a graceful one with raised decorations created by the use of stamps.



The Trump Collection

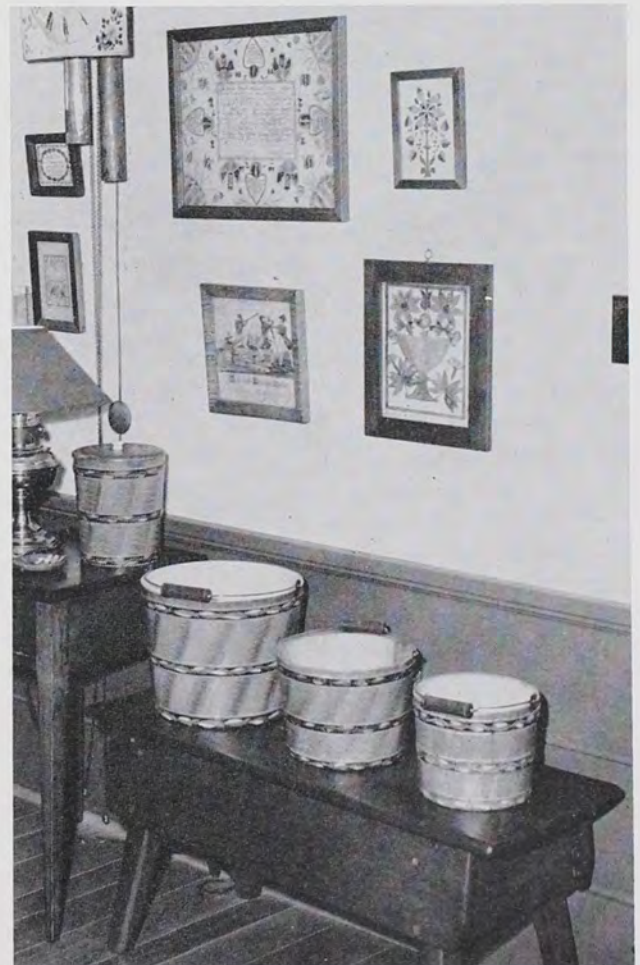
By OLIVE G. ZEHNER

This summer I had two facts "brought home to me" that I had never realized before. Through the kindness and hospitality of Mr. Ross M. Trump of Medina, Ohio, I learned that not all of the top quality collections of Pennsylvania Folk Art are in the East, and also that the Pennsylvania Dutchmen who pioneered to the Middle West at the beginning of the last century did not leave their sense of decoration and colorful skills behind them.

Mr. Trump lives in a gleaming white frame house, in a typically Midwestern county-seat town, with his mother and sister and roly-poly "Tige," an elderly cat. They are friendly folk and we were treated to a dinner of "Ohio potpie"—for Edna Eby Heller's information, it was the "raised kind" and mm-mmn good.

In our short visit we discovered that Ross Trump is a man of many talents and interests. Besides being a collector—visibly the interest closest to his heart—he is a landscape gardener, decorator, antiques dealer, historian, and manager of Antiques shows. He started collecting Pennsylvania pieces about eighteen years ago, ten years before he became a dealer. He bought many unusual pieces in Ohio homes about which the owners would tell stories of their being brought from somewhere in Southeastern Pennsylvania by an ancestor. This area is in the Pennsylvania Dutch settlement of Ohio.

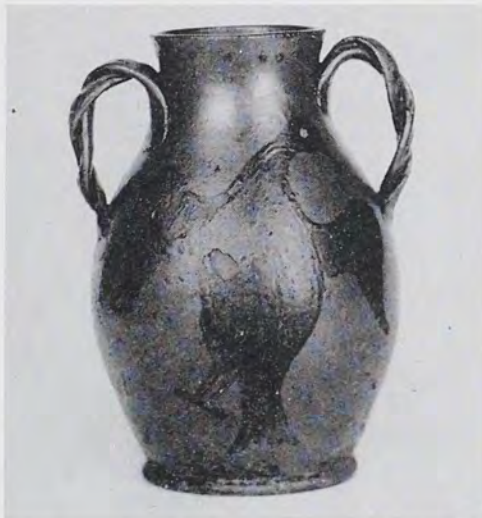
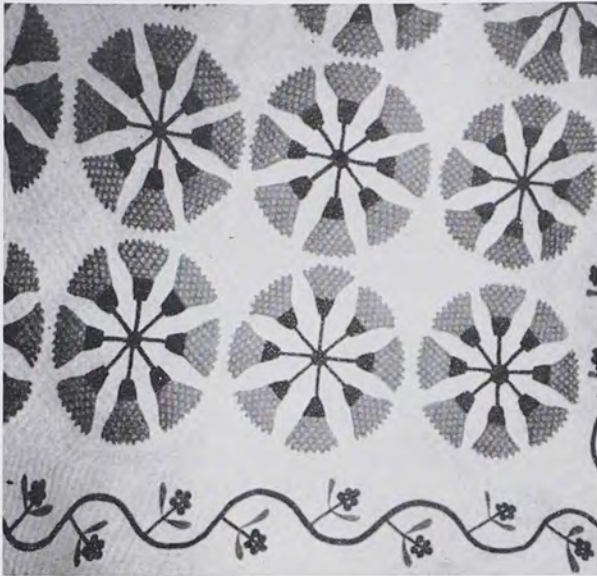
While Mr. Trump specializes in showing Pennsylvania pieces—many which he buys during visits to Pennsylvania—in his Ohio shows, he will not part with those pieces he has kept for his own collection. He has shown unusual taste and selectivity in compiling this collection. After his first trip to Pennsylvania, he decided to collect only the better pieces. He is partial to the colorful decorated pieces, such as red painted tin, fractur, and his cutout collection. He has one definitely Pennsylvania painted tin pot with the following



—Photo by Cleveland Plain Dealer

A row of Lehnware buckets beneath a grouping of bookplates, primitive paintings and a Martin Brechall fractur.

Ohio quilt with tulips in wheel formations—white background with red and green print applique.



—Photo by Mack Taggert, Medina
Red-ware jug with a black slip painted eagle on one side and a cream colored one on the other. The twisted handles terminate in sculptured leaves.

scratched on the bottom, "Hetty Bertollette, year 1826, Pottstown, Pa. Mont. C." He has a huge tray and coffee pot in red painted tin, both in practically mint condition.

He has a most wonderful collection of old quilts which especially intrigued me—both Ohio and Pennsylvania ones that show a striking similarity in design but not color. The Ohio ones were bright but not daring in combinations of color such as pink, orange, green, and red, all in one quilt—a garishness I love in the Pennsylvania ones. If it had not been for the subject of quilts, I would never have known about the Trump collection, for Ross Trump wrote me a letter concerning one of my columns on quilts more than a year ago. One quilt in his collection is a family heirloom with an interesting history. It was designed by his maternal grandfather John Watts, a carpenter, and designed and worked by grandmother Julia Butts Watts about 1870.



—Photo by Cleveland Plain Dealer
A corner of the Trump dining room. The punched tin cupboard bears a motif of hearts and whirling tear-drops.

Grandfather Watts is noted for building an oversized home in Medina County for the world famous giant in P. T. Barnum's circus—Capt. Van Burn Bates.

The collection is so varied and each piece so noteworthy that it is impossible to do it justice in one article—it would more nearly fill a book writing about it. There are butter stamps of wood, pottery, glass, and iron. The glass one is dated 1862. There are at least a dozen fine pieces of Lehnware, a Lebanon County decorated chest, excellent examples of slipware, many fine bookplates, punched tin pie cupboard and coffee pots, chalkware, and spatterware. The accompanying photographs will give you a small sampling of this superb collection. But the piece de resistance of all and definitely a treat for DUTCHMAN readers and folk art connoisseurs will be the pictures and information on the fractur art done in Ohio.

Ohio Fraktur

By OLIVE G. ZEHNER

The fractur tradition of Southeastern Pennsylvania and Continental Europe was carried on into the Middle West during the pioneering period of the early Nineteenth Century. Ross Trump has collected some very fine examples of this work. We are indebted to him for allowing us to use the photographs of these and also for passing on the bits of information that he was able to collect about the early artists.

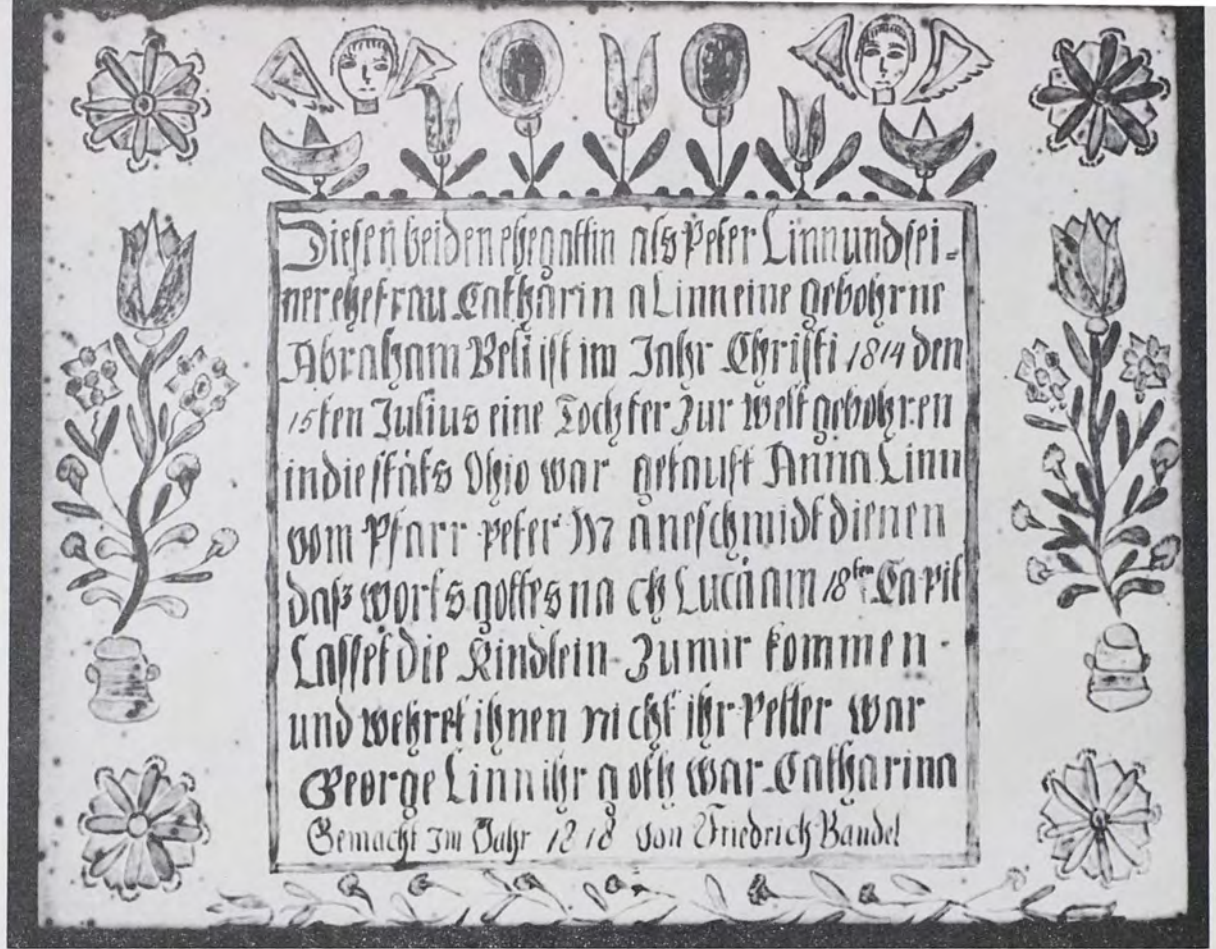
One unusual bit of fractur work we were not able to photograph, for it is done on black oilcloth and painted in red. The design is tulips and leaves and is dated 1830 and done in Wayne County, Ohio. It is a birth and baptismal certificate and originally had wooden rollers at both top and bottom for hanging. Mr. Trump is intrigued with it because he has hanging in his library a framed oilcloth tablecover found in Pennsylvania handpainted in the same manner.

These examples of fractur range in dates from 1809 to 1846 and they show the progression or digression (which ever you like) from naively primitive to commonly traditional and finally to ornately Victorian. The latter is the most superb example of its kind. It was done by a John Brown of Zoar, Ohio, and the same flowers have been found on dower chests and wardrobes. It bears a resemblance to the slightly earlier clocklike calendar of wood pictured in "The Index of American Design" on page 27. This was done in Zoar also, but in 1836, and is in the Ohio State Museum.

The only other place that I know of Ohio fractur being illustrated is one example in Henry J. Kauffman's volume on "Pennsylvania Dutch Folk Art." It is a Piqua, Ohio, birth certificate from the Columbus Gallery of Fine Arts and is different from any here.



—All photos by Mack Taggart, Medina
Birth certificate by Friedrich Bandel dated 1809. Note the figures in ink on the border probably done by a relative of Catherine Linn showing her date of death and age.



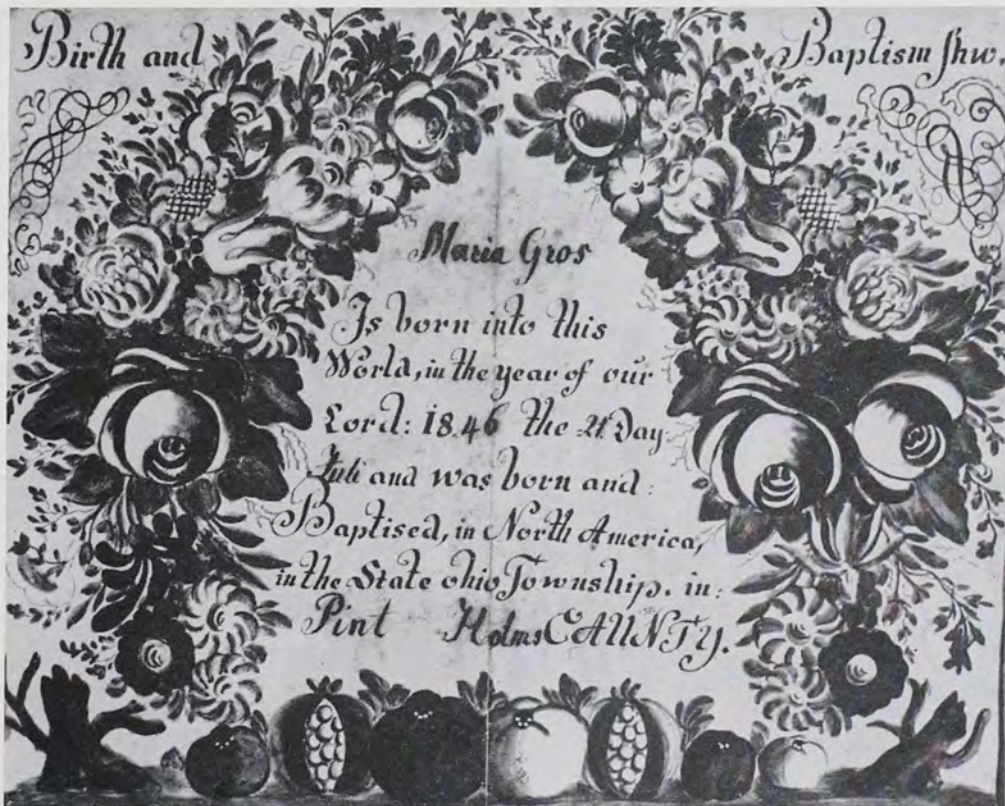
This certificate was signed by Friedrich Bandel and is much like the earlier one above, leaving no doubt as to their being by the same artist despite his not signing the earlier one. Both are unlike any Pennsylvania fractur that I have ever seen.



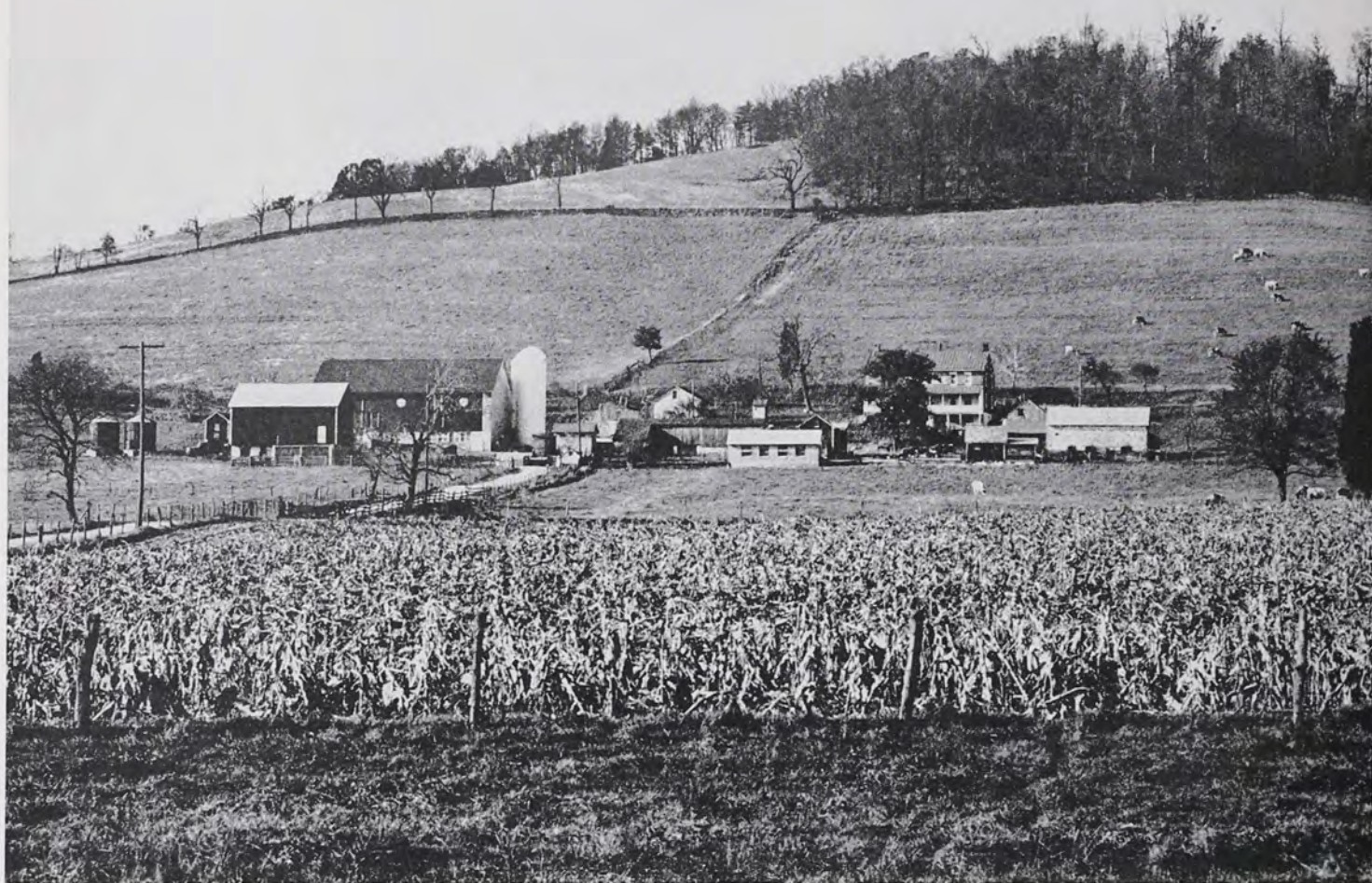
More primitive fractur by unknown artist from Stark County, Ohio, and dated 1827. The wording is much less complicated than usual.



This is a fairly traditional form of birth certificate. The shading of the colors on the birds and tulip is somewhat of a departure, however. It is dated 1829 in Trumbul County and is prominently signed by Alexander Taylor. I think that his lettering and script is quite beautiful.



This is the very Victorian Holmes County certificate described in the text of this article. Ross Trump feels that despite the late date of 1846, it is the finest in his collection. Having seen it myself, I heartily agree with him. It is superbly done. The use of color is magnificent. The lettering leaves much to be desired, however. It certainly is a beautiful piece of decorative art, using almost every color in the box, with tones of orange, brown and green in the row of fruit across the bottom, if I remember correctly. Of course the flowers are in bright tones of red, pink, yellow and blue as you might guess they were even from the black and white photo. The text is in English and I cannot decide what the "Shw." in the upper right hand corner could mean following the word "Baptism."



The fare of the Oley Valley.



Houses of the Oley Valley

By RICHARD S. MONTGOMERY, A.I.A.

The Oley Valley and its surrounding hills have given us a precious heritage in architecture. It is that part of Berks County in Pennsylvania whose center lies less than ten miles east and slightly north of the city of Reading. The Monocacy and Manatawny Creeks, respectively, adjoin the western and eastern sides of the valley. To the south is a large, knolled plateau cut by these streams on their way southward to the Schuylkill River. The Little Manatawny flows generally from west to east just above the middle of the valley and joins its parent at Pleasantville. Thus, a valley about six miles long and five miles wide was formed, thousands of years ago, whose floor is fertile limestone soil deposited by erosion after the great geological upheavals. Limestone, excellent for building, underlies this soil and in the hills are more limestone, gneiss and sandstone. Subsequently, the early civilized

settlers of two and a half centuries ago found great forests of black walnut, white oak, chestnut, white pine, maple and other trees.

Much has been written of these sturdy pioneers, but in brief, the Swedes came up the Schuylkill Valley to settle just south of Oley. Following them came the English and the Germans, Swiss and French Huguenots traveling up the valley of the Manatawny into the Oley Valley.

The combination of the efforts of skilled, serious-minded people of varied backgrounds; fertile soil; timber; and building stone produced a great, domestic architecture. However, the amazing thing is that the combination produced buildings, some of which still stand, and some which stood until very recent years. Many are still owned by descendants of the original or early owners. Such family names as Bertolet,



A remarkably preserved early house with medieval character. Although its present roof is metal, the original was undoubtedly hand-split oak or pine shakes. Shaped timbers on the roof rafters gently change the slope of the lower part of the roof. The central massive chimney indicates the great fireplace below which separates the ground floor into two rooms. The kitchen-dining room is on the near end, and the larger "living" room on the far end. The latter is now divided into two rooms. Some of the earlier vertical-boards show on the near side of the gable wall. The windows now are shuttered, double-hung, but were originally more square and perhaps casements. The ends of the second floor joists show above the windows. The log-ends are evenly cut, but very deep and steep.

No. 2—The Log House
Schneider
The "Dutch" door of
three beaded boards, bat-
tened, reveals excellent
iron hardware no doubt
made quickly by an ex-
pert blacksmith.





No. 3—The Stone Cabin
Keim

A characteristically Germanic, Medieval house, is over a spring and is in good condition. The lower floor entered at the end had two rooms, divided by a great fireplace facing the entrance. The first floor, entered on the side, had two rooms with the fireplace facing the rear or kitchen end. Above is an ample attic room. The roof is steep and covered with squared and rounded slate of the 19th century. Brick arches at the openings, windows of varying size and random stone work are typical of the early German influence. This was the farm of the first known Oley settler. The later farmhouse adjacent is dated 1732.

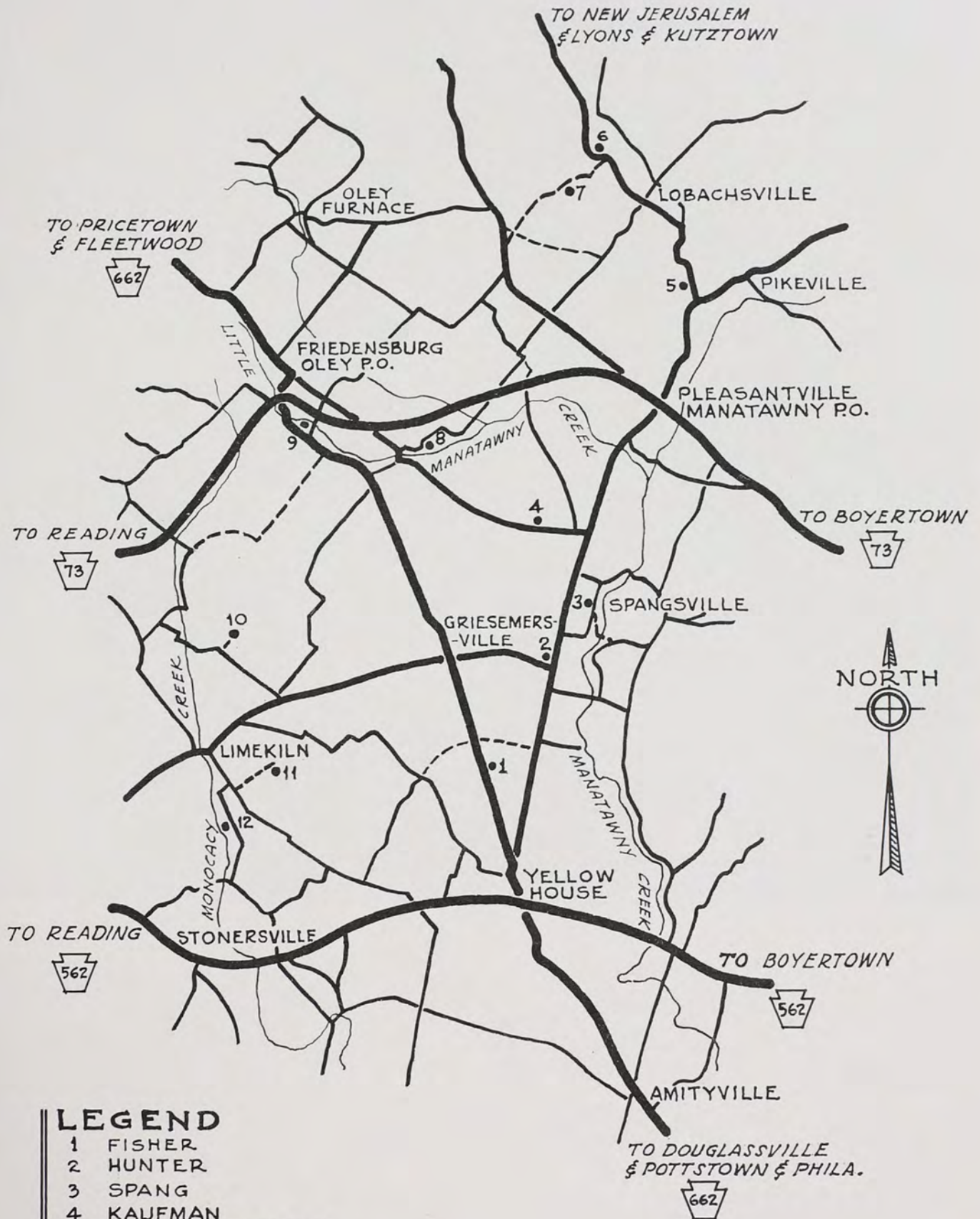
Schneider (now Snyder), De Turk, Fisher and others are still present. Many houses are still known by the names of the original owners such as Keim, Spang, Hunter and Knabb.

It was logical that early houses be built of logs, then similar cabins of stone. Following these come the farmhouses of stone; and as prosperity developed and families grew, so did the builders' endeavors. Today there remain several fine mansions or manor houses. Many are still the focal points of farmsteads where one can see the companion barns, wagon houses, spring houses, smoke houses, and other outbuildings, and in some places, the mills. The land-planning of the farmsteads and the architecture of the outbuildings are studies in themselves.

No. 4—The Stone Cabin—Yoder

Built into the side of a hill, over a fine spring, at the north end of the Valley, is this quaint cabin. The intermediate or "first" story is entered on the upper level directly back of the lower entrance. A stair to the attic is back of a board partition on the left end. Changes have been made but there is still evidence of the English influence. The rear part of the farmhouse, (Plate VI), closer to the present road, may have been an earlier cabin.

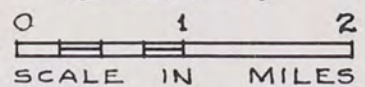




LEGEND

- 1 FISHER
- 2 HUNTER
- 3 SPANG
- 4 KAUFMAN
- 5 DEYSHER-BRUMBACH
- 6 YODER
- 7 KEIM
- 8 BERTOLET
- 9 DE TURK
- 10 SCHNEIDER
- 11 KNABB
- 12 GEORGE BOONE

OLEY



RSM '54



The best known mansion of the Valley, the Fisher house, is an outstanding example of early Pennsylvania architecture. It has been excellently preserved, and is held by descendants of its builders.

Other stone cabins that should be seen are the Fisher (altered), De Turck and Bertolet cabins. It is well to note here that many houses being built today are hardly larger than some of these.

The original Kaufman farmhouse is a simple, well-proportioned larger cabin, entered on two levels, and having a walled-in trout pond next to its front door!

The Kaufman mansion is reminiscent of the early Renaissance in Europe and so takes a high place in the development of the Valley.

The steep roofed Bertolet house is a gem from the past, and still retains its pent eaves and part of the pent roof at the second floor line.

Knabb is a fine Pennsylvania Dutch name, and the Knabb mansion is a fine illustration of the blending of cultures.

The George Boone III (grandfather of Daniel Boone) house has been restored and an addition is being built.



No. 16—The Mansion—Spang

The rear wing windows are smaller than those of the main block, and on the end of this wing there was once a Dutch bake oven. The little out-building has been re-roofed with old tiles, their vertical joints continuous and the grooves on each tile curved to the center of the tile below to guide the path of rain water.



Nos. 14 and 15—The Mansion—Spang

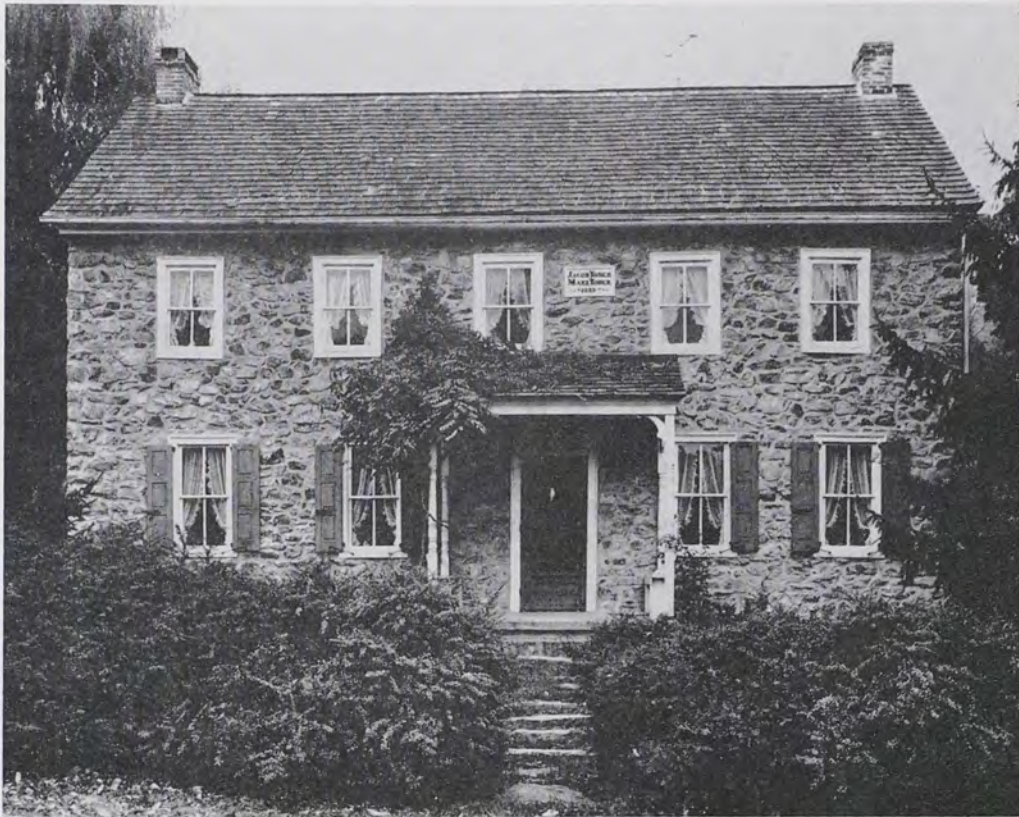
The quaint village of Spangsville, on the banks of the Manatawny, and a completely picturesque setting are actually enhanced by this limestone-walled, sandstone-quoined, wood-trimmed mansion. It is again a T plan, but of more Renaissance feeling than the Hunter house. The entrance door and shutters once offered the contrasting colored panels and rails at one time so well known. Though alterations have been made, the handsome proportion and most details are existent. The ends of wood outlookers show on the gables where once the cornice continued and formed pent eaves.



There are other areas in the Dutch Country which have contributed equally to our heritage, but few have withstood so thoroughly the ravages of time and changes in appearance.

Before we look further into the houses of Oley let us recall that good architecture combines the qualities of satisfying appearance or beauty, usefulness, and strength or stability. Let us keep in mind these characteristics, and that changes have sometimes been wrought.

The accompanying map locates many houses and farmsteads, only some of which are illustrated here with photographs. The selection of illustrations was made keeping in mind the fact that the others have been illustrated elsewhere. Still others, not shown on the map or in the illustrations, are quite worthy. Regrettably, the limits of space prevent their being included. There is a solution, however. The reader may drive through the hills, from any direction, into the Valley and personally see for himself. Try the by-ways! You cannot get lost for long, because once you enter the hills again you can know you are leaving the "kettle." Look also for the churches, covered bridges, grist mills, saw mills, old



No. 6—The Farm House
Yoder

A delightful farmhouse with a kitchen wing on the rear, and an outbuilding connected by a porch. This outbuilding may have been an earlier cabin than the cabin in the hill (Plate IV). The date panel over the doorway of the later front addition reads:

Jacob Yoder
Mary Yoder
1829

No. 8—The Farm House—Keim

The rear view of this large farmhouse, which sets just south of the older cabin and parallel to the stone road, was chosen to show detail more clearly. The central chimney again shows the Medieval Germanic characteristics. Note the stone joint where the later addition on the right begins. The porch has been altered, and over the left end the stone flashing course indicates the length of an earlier pent eaves. The second story door indicates the possibility of an earlier two story porch. A circular, brick arch date panel on the south gable has over it a wood panel with the date, 1732.





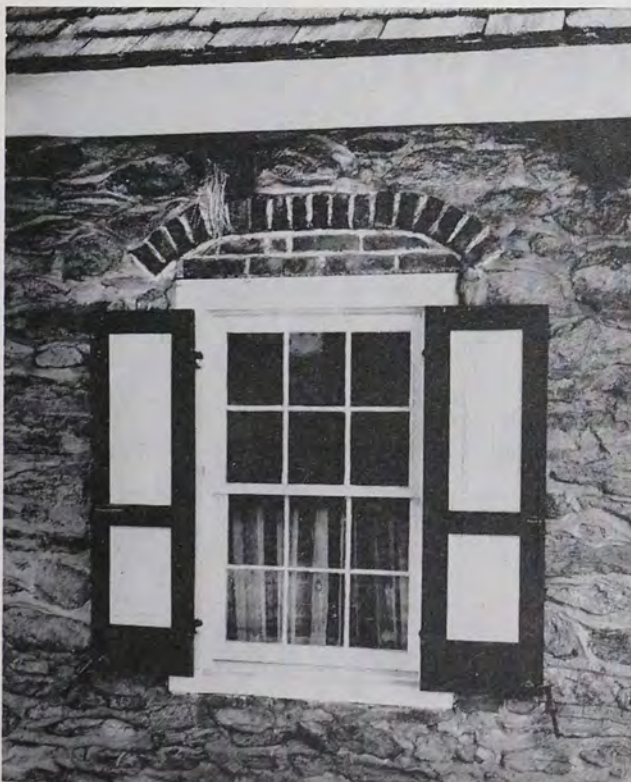
No. 7—The Farm House—Schneider

Another fine farmhouse, handsomely maintained, but with two doorways, stands near the older log house (Plates 1 and 2). The roofing has been modernized, and there are shutters rather than slatted blinds at the second story windows. Notice the windows, three panes of glass high in the upper sash and only two in the lower sash; and see the attic windows. Take note also of the chimneys at the ends of the ridge and the proportions indicating the English Renaissance influence. The walls are of limestone, the front being more regularly coursed than the gable end, and the corners have double quoins or starting stones. In the date stone is expertly carved:

David Schneider
&
Mary Schneider
A.D. 1831

No. 9—The Farm House—Keim

The photograph of the window on the front of the house, under a pent eave, clearly shows the brick arch and plank frame. The birds find protection here, too!



quarries, lime-kilns, red-brick town and farm houses, and geese in the road. If you drive too fast you will miss many of the beauties, and *perhaps* be too soon out of the Valley.

The undying gratitude of generations yet to come will be the reward of the present owners who continue to preserve these living monuments. If today's descendants continue the God-respecting attitude and care shown by their ancestors, then future storms will probably do no more harm than the recent "Hurricane Hazel" which spared the Valley; "housing" developments will not bull-doze their ways into the Valley; and future super-highways will not absorb this land.

The present age of building, which due to economic conditions reduces the qualities of beauty and stability in buildings, emphasizes only utility. Without doubt the future can blend the precedent of the past to again achieve a great architecture.



Nos. 11 and 12—The Mansion—Hunter

Nicholas Hunter (formerly Jager) and his brother Anthony came here in 1738. Nicholas, Jr., became an ironmaster and perhaps this house was built under his direction. It is one of the finest homes in the Valley and is built in the form of a T. On either side of a center hall on the first floor is one room and in the simpler rear wing are two rooms, one in back of the other. The room at the end is a large kitchen. The rear wing may have been a stone cabin. The stair in the center hall extends through two stories to the attic, and is an outstanding example of early American detail and workmanship. The interior woodwork is unique as each room is slightly different in detail.

The window sash are replacements. Think of this house with its original small panes, shutters and blinds! The date panel in the gable is covered, perhaps covering a history. The carved entrance, wood arches over the windows, pent eaves, limestone-slab quoins, and cornices are classics.

Let us remember the house-inscription from an adjoining county, but equally applicable here:

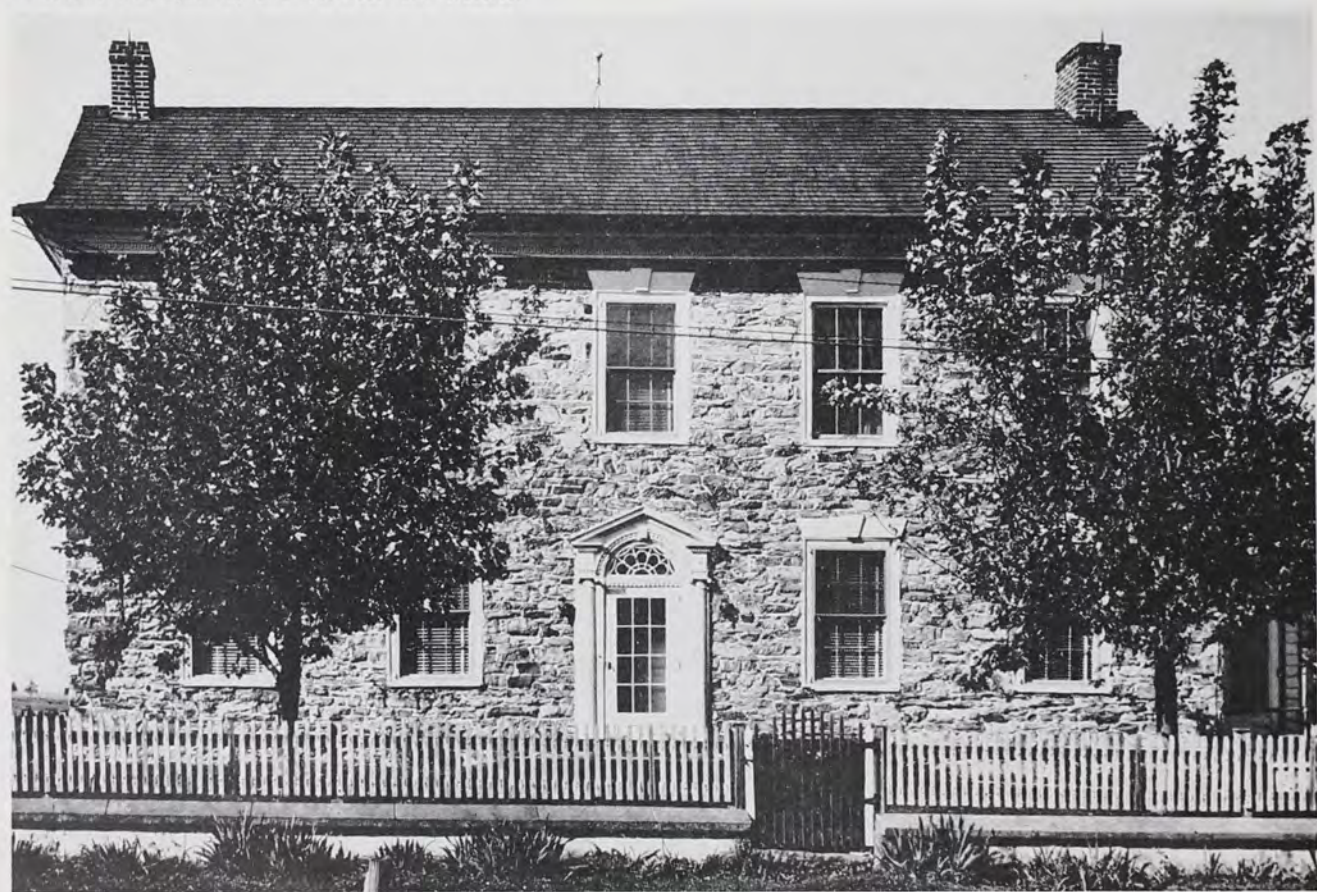
“Das Haus ist mein
Und doch nicht mein
Es Kommt ein andere
Ist auch nicht sein.”

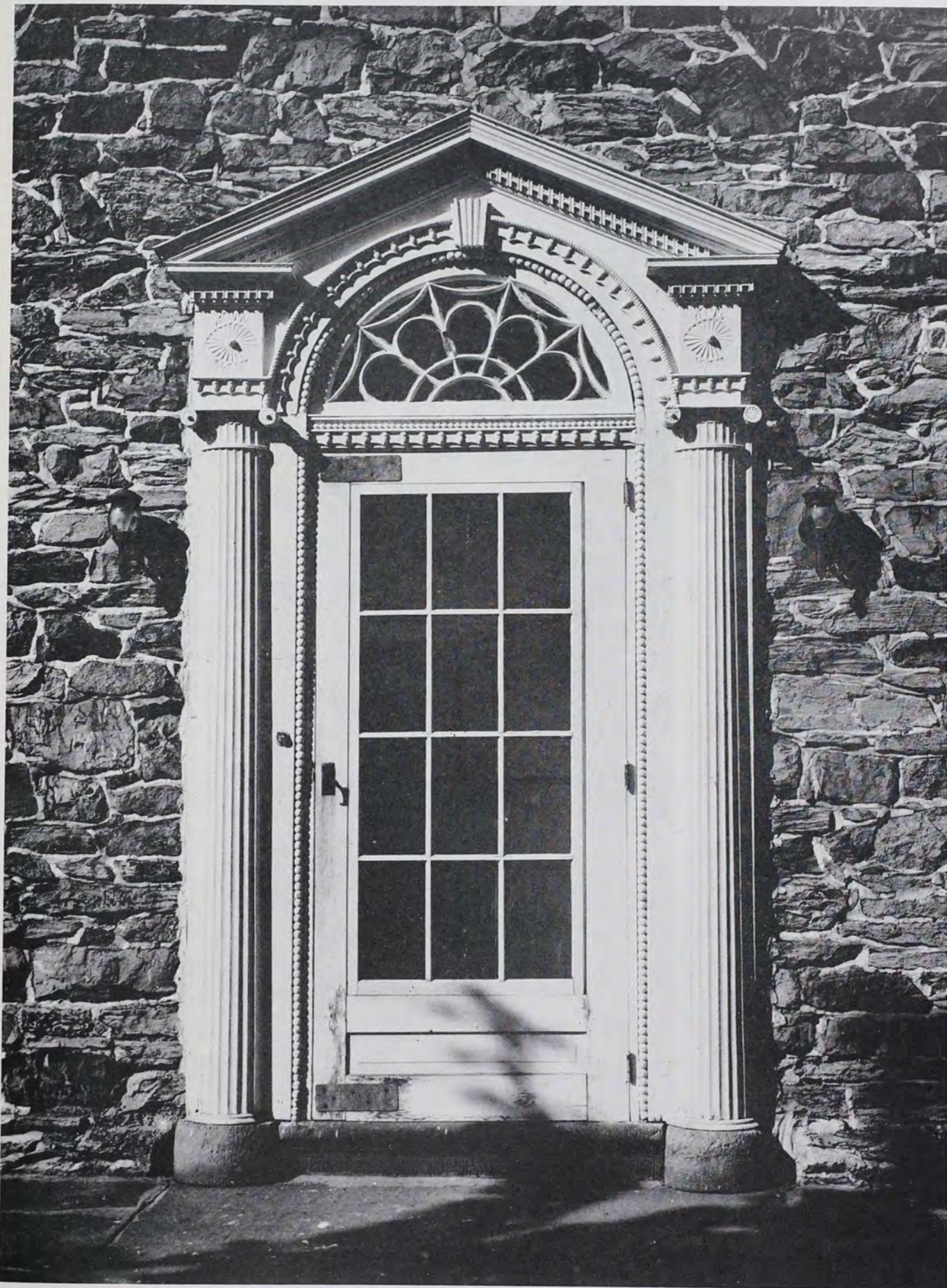
Translated: “This house is mine
And yet not mine
There comes another
And yet it is not his.”

Finally, we renew this prayer from the house-blessings:

“Der Segen Gottes Kron dies Haus.”

Translated: “The blessing of God crown this House.”





In back of the modern storm door is a beautiful, six-panelled door with a wide lock rail, and panelled jambs.

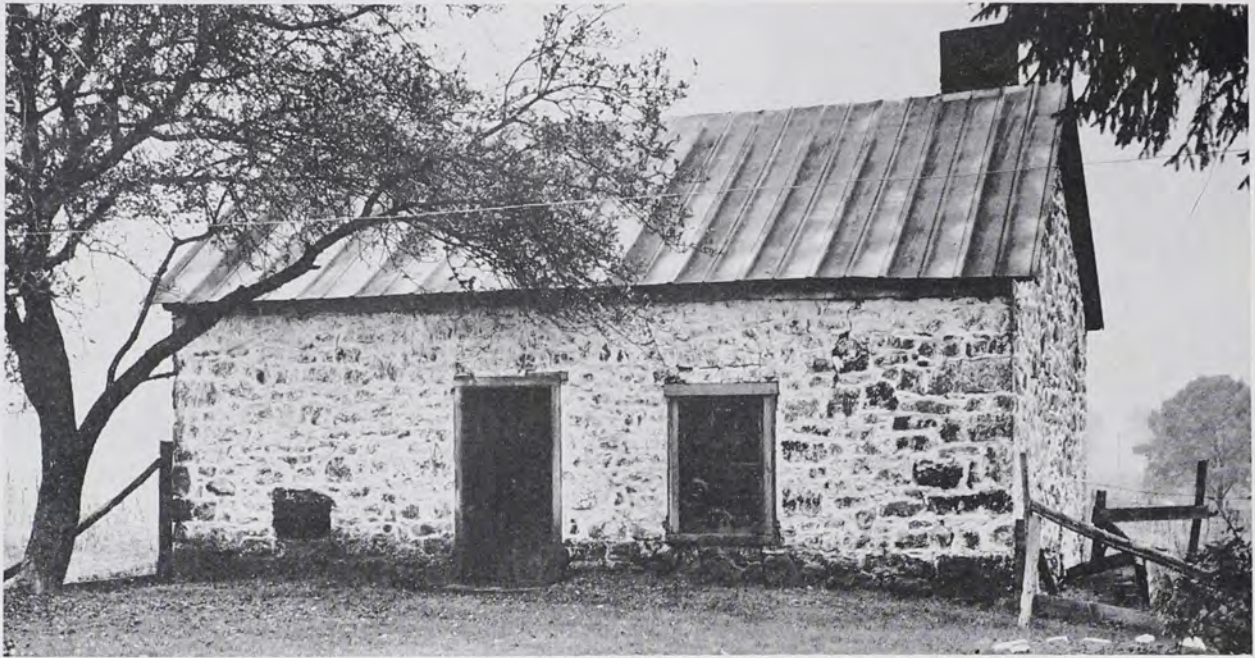


Plate 5—The Stone Cabin—Deysher-Brumbach
 This small one story and attic building may have been an outbuilding, but it appears to be a cabin. The spring is on the left end below the floor level (note the opening for ventilation). Between the spring and door is a wood partition. The remaining room has a large fireplace at the right end with a bracketed shelf, and another wood partition with a door next to it. Of course, the metal roof is modern. The vent, door and window on the far side are opposite those on the side shown. The building is known to have been used as a home not too long ago.

The author extends his appreciation to the photographer; to owners and tenants for their kind permission to study the buildings and for assistance and time; neighbors and others, which with the aid of several road, county, historical and topographical maps have made it possible for the author to compile the accompanying map.



**No. 10—The Farm House
 Deysher-Brumbach**

Imagine this excellently proportioned house of English influence once again having its small-paned window sash, and slatted blinds. The posts of the porches are protected with wood covers, v-grooved at the bottom to keep out water and prevent rot. The sandstone is of particular interest because it contains large, sedimentary quartz pebbles in layers in most of the stones. Not to be overlooked are the great stones of the corners, and the exact jointing of the random stones. This is the work of a master craftsman.

The Riddle of Two Front Doors

By HENRY J. KAUFFMAN

When the traveler from distant places comes to the Dutch Country he is often impressed with the variety of architectural patterns which he finds here. Some of these patterns can be traced to their European ancestry, like the double attics; or to native building material, like the stone used in the farm houses of the Cumberland Valley. The City of Lancaster is known for its one and one-half story brick houses and the Oley Valley is dotted with fine Georgian houses with out-buildings covered with red tile. There are other interesting examples of house planning in Southeastern Pennsylvania, but certainly the most curious and challenging is the riddle of the two front doors.

There are thousands of homes in the Dutch Country with two front doors and they have been almost completely ignored by writers and experts on the Dutch Country. Two lines which inaccurately describe the two door arrangement appeared about a decade ago, but one can safely say that the subject is untouched. There seems to be no contemporary data about them, architects often don't have theories about them, builders have not given them a second thought, and the people who live in houses with them virtually don't know they are there. No one seems to know why a house should have two front doors.

The writer was born in a house with two front doors and lived in two other similar houses. This hypothesis may not be absolutely correct, but the following evolution seems to have taken place.

Many Pennsylvania houses of the Eighteenth Century had center halls which facilitated easy movement within the house. On the first and second floors there were two rooms on each side of the house, all having doors which opened into the hall. Servants, children, or visitors, could move from any of the eight rooms without trespassing upon the privacy of another person. There was ample time and adequate material to build such a house and it seemed well suited to the economy and social procedures of the day. This plan was often enlarged by the addition of a large kitchen at the

rear end of the center hall. This room with its brick floor and large fireplace was the center of family living and the balance of the house was used for sleeping, storage and formal calling. The pattern was not only used in Pennsylvania but in most of the colonies along the eastern seaboard.

Early in the Nineteenth Century, however, time and building materials seemed to have become more precious and a more frugal attitude was fostered toward house building. Houses were smaller and floor space had to be more economically used. The front hall area was absorbed into the two front rooms and a small square hall was placed between the two back rooms on the first and second floors. This plan was less costly to build and more useful living space was available for family needs. Unfortunately, some privacy was lost for one of the front rooms no longer had direct access to the hall and passage to it had to be through another room. The major catastrophe of this plan was outside access to the two front rooms.

The new arrangement provided a kitchen in the back and a living room in the front on one side of the house. The meals were prepared and eaten in the kitchen and the living room was simply furnished for the children to play, for the mother to sew, and for the father to read. Fireplaces can be found in the earliest of the two front door houses, however the kitchen stove was widely used by the middle of the century and thereafter fireplaces are rarely found. This smaller, more compact house lost one of its back kitchen appendages and it was better suited to the needs of the times. There was a back door to the kitchen and a front door to the living room.

On the other side of the house the back room, smallest of the group because the hall space was taken from it, became a storage room and the other front room a special parlor for weddings, funerals, church and family gatherings, and for courting. The parlor was furnished with a couch or sofa with a horsehair covering and chairs to match, with a walnut table and organ, and family portraits hung on the wall. There was large flowered paper on the wall and window shades were raised only for cleaning or for callers. It is obvious that such special traffic could not gracefully move through the family living room so the only alternative was a SECOND front door.

The next step in the evolution was the complete elimination of the hall, and the stairs were simply a part of one of the back rooms, usually the kitchen. They were completely inclosed so that noise from the kitchen could not be heard on the second floor and so that heat from the stove could be confined to the family living quarters. On cold nights, however, a bit of heat was allowed to seep upstairs and the children were allowed to take a flat iron to bed.

This four room and stair plan with two front doors was doubtless varied a great deal in the Dutch Country. Sometimes only three rooms were on the first floor and on occasions there were more than four on the second floor. The two door idea gained its height in the 1840's and '50's, but some were built as late as the '90's and one was found as early as 1823. They seem to have been popular within a seventy-five mile radius of Lancaster. How far the pattern spread will be interesting to ascertain.

Lancaster County house with two front doors.



John Goodman's name and mark on the Bauman press now at Carlisle. Photo by D. W. Thompson, '54.

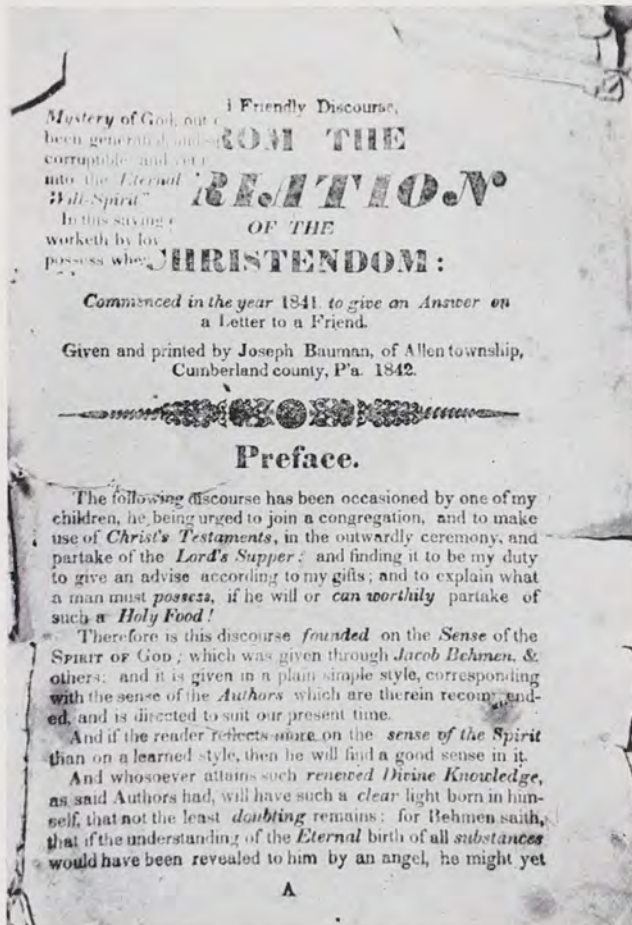


When Joseph Bauman gave up printing at Ephrata in 1830 he removed to a small farm near Shepherdstown in Cumberland County, Pa., and set up there a press he had brought with him. His son Isaac succeeded him in the farm and printery and continued to print on the old press until his death in 1900. In 1913 the press came to the Hamilton Library and Historical Association in Carlisle, where it remains. When acquired, its antiquity was properly venerated and what was thought to be its history was collected as well as possible from traditions in the Bauman family and a few references in print. A notice was attached to the press, stating that "Isaac Bowman" the father of Joseph (in reality Christian Bauman) had printed at Ephrata on this press in colonial and Revolutionary times, that it was believed to be the only counterpart of the press used by Franklin, and that printing for the Continental Congress and the army, and much of the Continental money, was printed on it. A metal plaque outside the building announces that it is one of three presses on which colonial currency was printed.

A few years ago Mr. Ralph Green of Chicago visited Carlisle to see the press. Wooden printing presses are an old and interesting subject to Mr. Green. He drew the illus-

Oldest American Printing Press

By D. W. THOMPSON



Title-page of Joseph Bauman's discourse "From the Variation of the Christendom." Photo by D. W. Thompson.

trative plates for Lawrence Wroth's *Colonial Printer* (1938), and more recently drew the specifications for constructing the working replica of a colonial press now used at Williamsburg, Va. He has personally examined, I believe, all seventeen of the old wooden presses still existing in this country. As the result of his visit, he sent back to Carlisle in 1951 a blueprint of the press including a note that the maker's name, J. Goodman, was stamped into the spindle hub. No one had previously noticed the inconspicuous mark, or if so, had known its significance.

This simple discovery disproved a great deal that had been "known" about the press, for we learn something of John Goodman in the additions made by William McCulloch to Isaiah Thomas's *History of Printing*, in 1814, first published in the *Proceedings of the American Antiquarian Society* in 1922. Goodman, working for his father in Philadelphia, made his first trial press in 1786, copying one recently imported from Scotland, and set up his own press-making business in 1787. He gave it up after some years, although successful as a press maker, because, according to McCulloch, he was unable to prosper owing to the difficulty of collecting payments due him. A date of 1787 or a few years later makes colonial printing impossible, but instead it confers an unexpected distinction upon the press. It establishes it as the oldest existing press to have been made in America (eight earlier presses having been imported, as was normal), and quite possibly the oldest press made in the western hemisphere; and furthermore, it becomes the earliest of the Ephrata presses now in existence.

The latter statement invites some explanation, because there are two well known presses already claiming to have been in use at the Cloister about 1750. They are the Historical Society of Pennsylvania's press now on indefinite loan at Ephrata, and the Snow Hill press. But again, just as in the case of the Goodman press, the maker's marks require a much later date than tradition has assigned. The press now at Ephrata is plainly marked, as the photograph shows, OURAM PHILAD. References to Henry Ouram



The Goodman press in running order at the Hamilton Library, Carlisle. Photo by J. Steinmetz, 51.

as a press maker have been found from 1800 through 1816; none earlier or later. Mr. Green dates the press roughly about 1810.

It is curious that both Goodman and Ouram stamped their names twice, apparently unnecessarily, since all impressions are clear. Above his name Goodman stamped a neat American eagle, outspread behind a shield, grasping in its talons a wrench and a hammer. He omitted the place name, and preferred a blank side of the hub, while Ouram chose the side receiving the end of the bar, with his name above, and Philad. below.

A date of 1805–1815 agrees with the known history of the press. When P. Martin Heitler bequeathed it to the Historical Society of Pennsylvania in 1872, John E. Pfautz, who had printed on it at Ephrata around 1860, traced its ownership from Martin Heitler (from whom Pfautz borrowed it) to his father Richard Heitler, who bought it from Joseph Bauman in 1830, when the latter moved to Cumberland County, after he had used the press many years. (A. L. Shoemaker in *The Dutchman*, Jan. 1, 1953, p. 11). Pfautz says simply that the press had been sold to Joseph Bauman, but unfortunately he does not say who sold it, and probably did not know.

Bauman must have known when he bought the press that it was fairly new, and he would not have represented it to his purchaser as sixty years older than it was. But such

knowledge was lost in time, and after 1872, when the press had been definitely traced to Ephrata, it was silently assumed that it dated from the days of printing by the cloister brethren. Julius F. Sachse gives a full description of the Ouram press in his admirable book *The German Sectarians of Pennsylvania* in 1900. He knew that the Ephrata records told of the setting up of two presses in the 1740's, and the replacement of one of them by a larger press a little later, leaving two; and that no further reference to the sale or purchase of presses had been found. When therefore, in 1900, he was aware of just two wooden presses that had once been at Ephrata, it seemed evident that they must be the early pair of about 1750. He was so prepossessed by this assumption that although he was aware of a name, which he calls "Oram," on the press, he is constrained to explain it away. Sachse says simply that the press came from Germany, and "is in much the same condition as when it stood in the Kloster, the only material change being a substitution of an Oram lever in place of the primitive screw after it was removed from Ephrata." It is not quite clear what Sachse thought had been done to the press, but it looks as though he was so sure of the German origin of the press, that he could explain a Philadelphia mark only as a later substitution. Ouram's name is not on the lever but on the hub of the spindle just below the screw. Spindle, hub and screw were made in one piece, the most difficult and costly operation in building the press.

With the exactly-fitting box to receive the screw above it, it formed the central and essential mechanism of the press; hence it received the maker's name. To replace it would mean rebuilding the press. Heitler mentions no such material change. The screw was no more or less primitive than the screws on all other wooden presses; and the screw has not been replaced by a lever. This was done only on the iron presses which supplanted the wooden ones. In short, there is no reason to suppose the press to be other than it seems, an Ouram press of about 1810. We may agree with Sachse that "to the historian and antiquarian the old relic is of greater interest than the latest modern cylinder press."

The same story repeats itself regarding the Snow Hill press, reputedly sent to that colony from the parent group of Sabbatarians at Ephrata, and taken in 1894 to New Enterprise, Pa., by the printer Frank King. According to Samuel H. Ziegler, "The Ephrata Printing Press . . ." (*Penna. German Folk-Lore Soc.*, V, 1940), the tradition is that it was sent to Snow Hill shortly after the Revolution. Again the maker's mark intervenes. I have not seen this press, but Mr. Green reports it to bear the mark of Ramage of Philadelphia, and he dates it, like the Ouram press, roughly about 1810. Adam Ramage came to America shortly before 1800 and formed the firm of Fulton and Ramage, dissolved in that year. He set up independently not later than 1802 and made presses for half a century, dying in 1850. Mr. Sachse says that this press found its way to Snow Hill early in the 19th century, which is doubtless correct. There is no indication how or when it came to Ephrata or left there; indeed, there is only vague tradition to connect it with Ephrata at all.

The Goodman press therefore takes its place as the oldest of existing Ephrata presses. No existing Ephrata press goes back to the days of the Eckerlins, Beissel, or Peter Miller. What became of the original and older presses used at Ephrata we shall probably never know, but there is nothing mysterious in their disappearance; thousands of old wooden presses similarly vanished. It was customary for the eight-

eenth century printing shop to employ two presses. The Cloister began with two, and Bauman had at least two in 1830. Meanwhile half a dozen printers came and went, and each may have brought or taken away one or more presses. At least six, and probably eight or more presses were used in the more than eighty years of printing at the Cloister. By 1825 the wooden press was obsolescent, though commonly used. By 1850 it was obsolete. Three of the last Ephrata presses were preserved by Pennsylvania Dutch conservatism in small rural communities where they served a modest need. By 1900 one of these had been for 25 years in an historical museum as an antique; the other two were still being used regularly for commercial job printing. The wooden press is as sturdy as the wooden covered bridge.

Considering the paucity of information regarding the early years of the old presses, we are fortunate to be able to provide a sort of birth certificate for the Goodman press, at least with considerable probability, for by a happy accident the only recorded sale of a Goodman press may well refer to Bauman's. In the same letter to Isaiah Thomas in which William McCulloch tells him what he knows about John Goodman as a press maker, he elsewhere disputes the date in Thomas's *History of a Pennsylvania Dutch newspaper, the Neue Unpartheyische Lancaster Zeitung*. He is not certain but thinks it "must have commenced in 1787. Besides, they obtained their press from Goodman, and he did not commence that business until 1787." McCulloch's date is correct, for the file in the Lancaster County Historical Society shows that the first issue appeared on August 7, 1787. Furthermore, the publishers, Stiemer, Albrecht and Lahn, had issued their prospectus on June 5, stating that they had set up their press at Lancaster. Since it took some weeks to make a press and have it hauled to Lancaster and set up, it is safe to say that this press was one of the first made by Goodman, in the first four months of 1787. There is no proof whatever that the press now at Carlisle printed the early issues of the *Neue Unpartheyische Lancaster Zeitung und Anzeigs-Nachrichten*, but surely it is very likely that the Goodman press sent to Lancaster in 1787 was the same one that turned up in near-Ephrata twenty-five years later.

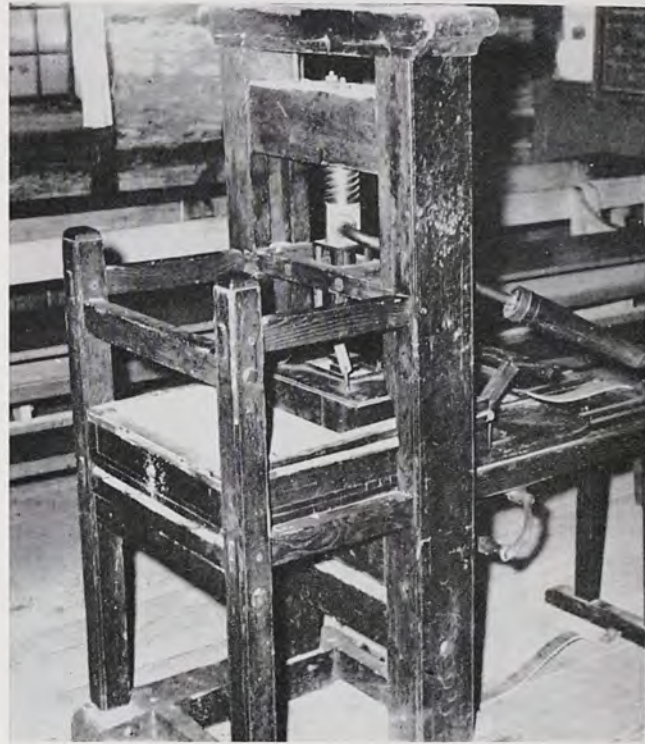
McCulloch even appeared to provide a link between Lancaster and Ephrata through the printer Stiemer. His information proves to be mistaken, but it may be recorded as an interesting bit of gossip. "Stiemer (Anthony, for that was his first name) was disappointed, from some obstacles opposed by the father, in obtaining a girl he was seeking in marriage; and from that cause, it is said, became careless in business, and involved. He died, of a kind of hectic cough, in a convent in Lancaster County in '89 or '90, two or three years after he commenced business." McCulloch was only partly right. Anton Stiemer died of dropsy of the lungs at the age of 24 on April 12, 1788. His death notice in the *Zeitung* is headed Lancaster and says that he died there, "dahier." There is no reference to Ephrata or other convent either in the notice or in a decent poem to his memory signed "L" (possibly Lahn?). Nor, naturally, is there any indication that he was demoralized, bankrupt and prostrated by disappointment in love.

Some day the account of the sale of a *Zeitung* press to Ephrata may turn up. For the present we know that a Goodman press was at Lancaster after 1787, and the existing Goodman press can be traced back to Ephrata through the Bauman family. As early as 1879 we find a brief notice in print in Wing's *History of Cumberland County*. H. S. Mohler reports for the township that "the only printing office in

Upper Allen was established in 1831 near Shepherdstown by Joseph Bauman, from Ephrata, Lancaster County. It is still carried on by his son, Isaac, with all modern improvements, and devoted to all kinds of job printing." All modern improvements!

More substantial information is contained in a sketch of the Bauman family in the *Biographical Annals of Cumberland County* (1905), published five years after Isaac's death. Here we read that

Joseph Bauman, father of Isaac Bauman, was born in Lancaster County and moved to Upper Allen Township, Cumberland County, in 1830. He bought the present homestead and farm at that time

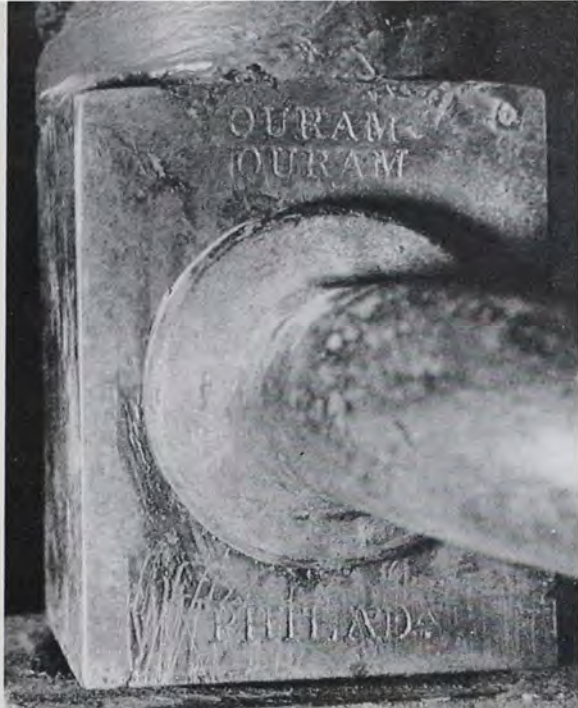


The Ouram press at Ephrata. Photo by D. W. Thompson, '05

and also established a printing business at Shepherdstown, carrying on both printing and farming until 1861, when he retired on account of increasing age. An interesting relic of his early work, which is still held by the family, is an old Franklin hand press which has been in its possession for more than eighty years. For three generations Baumans have worked on that press, Joseph having brought it with him to Shepherdstown, and it was previously owned by his father.

In his early youth Joseph Bauman was employed in a paper-mill at Ephrata, Lancaster County, all his life having been associated with the printing business in some connection. He was a man of strong spiritual beliefs and conscientiously belonged to the sect known as the Seventh-Day Baptists.

In 1905 the survivors of Isaac Bauman believed that three generations of Baumans, not two, had owned and worked the same press. But they were uncertain of the grandfather's name, which is not given. A possible explanation readily suggests itself, that Joseph got the press from the other family of Baumans, printers at Ephrata, and the name caused a natural confusion. A court record of 1806 shows that Joseph Bauman, a printer of Cocalico township, son of Christian Bauman, a minor over 14 (he was 16), appeared, and chose as his guardian John Bowman. (H. Minot Pitman. *The Fahnestock Genealogy* (1945), p. 34.) Presumably Christian Bauman enfranchised his minor children by his first wife when he married again. If Joseph Bauman was a printer at 16 in Cocalico Township, he probably worked in the shop at Ephrata of Johann Baumann, who would also be



Ouram's mark on the Historical Society of Pennsylvania's press at Ephrata. Photo by D. W. Thompson, '54.

the John Bowman he named as guardian. John Baumann died in 1810 and was followed in the Ephrata printery by his son Samuel. The latest known imprint of Samuel Baumann is of 1816, and the earliest of Joseph Bauman in 1818. Joseph would naturally take over the presses with the shop. If, many years later in Shepherdstown, Joseph told Isaac that he had bought the press from Samuel Baumann, or possibly at an earlier date from John, who was a foster-father to him, either of whom might have worked the press, it would not be surprising that Isaac's widow or children, in 1905, should be convinced that three generations of Baumans of the same family had owned the press.

At any rate there is no reason to doubt that Joseph brought the press from Ephrata. The very fact that he set up a printing office immediately on moving indicates that. He would not have sold his press at Ephrata and at once have bought another at Shepherdstown. There is also the evidence of a bit of type. When Isaac Bauman's widow authorized the sale of the press in a letter still extant, she directed that any "belongings" found with the press should go with it. When the writer first opened and cleaned the press in 1951 there was a single tray of type on it, in which was the ornamental cut of an angelic herald reproduced here. It is recognizably the same cut used to adorn the cover of the *Copia eines Briefs welchen ein ungenannter Freund an seinen Freund gesandt hat*, printed by Joseph Bauman in Ephrata in 1819, reproduced here from the copy in the Historical Society of Pennsylvania. There would be no reason to bring any type from Ephrata to Shepherdstown unless Joseph intended to continue printing, and if he did, he would have brought one of his presses. The tradition, which must have come from Isaac, that the press came from Ephrata, is also the most logical explanation of the circumstances, and is corroborated by the type ornament. Of the three traditions tracing the three presses to Ephrata, that concerning the Goodman press is the most direct and circumstantially supported.

Since we do not know when Bauman acquired the Goodman press nor how many presses he used, we cannot guess which of his numerous books were printed on it. At Shepherdstown the press was used almost entirely for job printing. So in spite of its exceptionally long history and use, there are only two imprints, besides the probable printing of the *Lancaster*

Zeitung, that can be attributed to the Goodman press. One of these is the *Second Friendly Discourse from the Variation of the Christendom*, written, printed and published by Joseph Bauman at Shepherdstown in 1842. This is a 64-page tract occasioned, he says, by a problem then arising in his family, whether one of his sons should join a church. The question awoke his anti-sectarian zeal; thoughts which had been his daily companions long before in Ephrata, where he had had the satisfaction of seeing them in print in book after book, but to which farming and job printing gave no outlet, he set forth again in a last campaign for the true faith. The awkward English of the title-page does less than justice to his command of it, though it remains a German English throughout. "From" is *von*; "From True Faith," "From the Invisible Church," are typical sub-titles. He means to discourse on the variance among Christians. It is a Pietist tract, doubtless the only such ever published in Cumberland County, and the author constantly refers to Boehme as his authority and guide. There is a reference or two to the *Ternario Sancto* and the *Turba*, but in general the message is simple and straightforward, in the manner of Boehme's dialogues rather than his *Signatura Rerum*.

"Historical believing, and opinions by which our Adam's life is comforted," was the snare of sectarianism. "True faith is quite another thing . . . The desiring after God, is the living faith, the everlasting hope, and the burning love of God." "Faith is not historical, . . . it is a receiving out of God's Substance, to eat of God's Substance, to introduce God's Substance, with the imagination, into the soul's fire."



Ornament on the cover of "Copia eines Briefs" printed by J. Bauman, Ephrata, 1819, from the copy in the Historical Society of Penna.

So he goes on for many pages, contending always for an inner and personal experience in conversion, in communion with God, in the fellowship of the invisible church, until he feels that "schismatic Sectarianism" must now be vanquished, and he can invite his reader to rejoice with him. "We will sing a song of the Driver, who hath set us at variance, or made us dispute and disagree—How is he captivated! Where is his power?"

"That which is now published," he says in conclusion, "is the understanding which I have attained, and have no other than a friendly intention, and a love-desiring to our fellow members of the human race; that every one might seek and find the precious substance which is therein recommended: And that with (part of) the certainty which Paul had in his records.

"Though it gives a testimony against the varied Christendom, yet it cannot be helped, since it is in reality so . . ."

The only copy of this tract is owned by Mrs. Frank Goodling, Joseph's great-granddaughter, near Churchtown. Its rarity is my excuse for the brief digression in attempting to describe it, for I am probably the only person alive in the world who has ever read it. Two inferences are suggested by it. One is that Joseph Bauman in writing it showed a capability of being the author of some of his anonymous publications at Ephrata. These may have been Pietist tracts popular in Germany and merely reprinted. But if no originals exist, I suggest that Joseph Bauman might have had a hand in them. He evidently edited the nine volumes by Sangmeister, and might even have edited the considerable *Auszug aus den . . . Deutschen Theosophi Jacob Böhmens . . . Schriften*. Another inference is that the description of Joseph in the *Biographical Annals* as a member of the sect of Seventh Day Baptists should be suspect. For in declaring his essential religious doctrine he never mentions the Seventh Day and rejects any dogma of baptism. He was rather a Boehmist Pietist. His granddaughter, Mrs. Jonas Miller, said of him, "He was a very religious man, although I never understood what his religion was"—an apt description of the impression often made by the Pietist.

The only other imprint on the Goodman press by the Baumans is also owned by Mrs. Frank Goodling. It is the title-page, *Poems* by Isaac Bauman, Allen Township, Cumberland County, Pa., 1849, printed to dignify an album of manuscript verses. It introduces a romantic personality apparently very different from his father's. Isaac was only twenty when the album was prepared for him, and he filled it with a score or more of poems, mostly dated 1850. The first was "To the Susquehanna," and almost the last, "Midnight on the Susquehanna," the latter inscribed "to W. H. E. of Harrisburg," who is addressed also in another, "Don't You Love the Spring-time, Willy?" Willy was his life-long friend William H. Egle. Sunset and Spring, Adeline and Madeline, The False One, The Forsaken, Parting, and Memory—these subjects remain characteristic of the writer. His ideal was the sort of verse or tale accompanying the steel engravings in the ladies' magazines of the time.

Isaac had finished the public schools and learned printing from his father. He practiced printing and writing for some years in Philadelphia and Harrisburg. In 1852 the printers of Pennsylvania gave a dinner to Governor Bigler on Franklin's birthday, on which occasion Isaac Bauman was toasted as "a Gentleman deserving the name—a Poet of no ordinary genius—and a Typo who adorns the profession." To a youth of twenty-three this was heady fame.

As though to justify his friends' faith he wrote assiduously

BY
ISAAC BAUMAN.



"Wave, after wave, of equaly stream,
To the deep sea hath gone;
Yes not the low, like youth's bright dream,
Th' exhaustless flood rolls on!"
MAY HENRY.

ALLEN TOWNSHIP, CUMBERLAND COUNTY, PA.

1849.

Title-page of "Poems" by Isaac Bauman, 1849.
Photo by D. W. Thompson.

for the next five or six years. In 1854 he and W. H. Egle as joint editors and publishers issued *The Literary Companion*, a miscellany which ran for six monthly numbers before resigning to fate. Each editor contributed a total of nine pieces to the six numbers, in both poetry and prose. A scrapbook in the possession of Mrs. Goodling preserves the fruit of these years, entitled *Poems and Tales*, by "Clarence May," his usual nom de plume. Sometimes he signed his work "I.B." One hundred short poems and half a dozen brief romantic tales were published in various newspapers and magazines, the best known probably being Peterson's, a leading home miscellany in its day. It is doubtful if many were paid for. "My father was romantic in his youth," said Mrs. Miller, "but I don't believe it did him any good. It is better to face facts." The dates run down to 1857, when he appears to have put aside his pen definitely.

Probably about this time he returned to farming at Shepherdstown. Joseph was growing old, and retired in 1861, after Isaac married. Each had half of the small 25-acre farm, and Isaac did printing as well. His flight as a poet had hardly prepared him for the life of a country job printer, but he resolutely took up the responsibilities of his family and put away his poetry in the scrapbook in his desk. In 1866 Egle sent him a photograph of himself looking very handsome in his uniform as surgeon in the U. S. army, and on the back he wrote "Why so silent?" Perhaps a reproach for not corresponding; perhaps for not attempting more literature. But, untrained in metrics, with no message to proclaim, with no ideal of poetry beyond escape into a gentle melancholy mood, Isaac renounced it. He kept on with his music, which he loved, on the flute and guitar. Many of his poems were intended for musical setting. In religion he turned away from the solitary devotion of his father and joined the Presbyterian congregation in Mechanicsburg, serving as an elder. He told his children that it seemed less important to seek the perfect religion than to practice a good one, because life needed such support and pattern. He was devout in his home life. In the end he seems not so different from his father after all.

More and more Isaac became absorbed in the daily chores of the farm. His friends laughed at him for refusing to change



Isaac Bauman and wife and daughters May (Mrs. J. A. Bucher), left, and Edith (Mrs. J. Miller), right, about 1885.

Cut found with the Bauman press in Carlisle.



Photo of William H. Egle in 1866, sent to Isaac Bauman.



his heavy boots to have the family picture taken. Farming contributed most to his support, but he worked carefully at his job printing, sometimes getting orders for such thousands as must have made the hand press seem ancient indeed. The press had been his labor and support since he could remember. His last activity, within a day of his death, was to walk into the printing shop and stand for the last time beside the old press at which he and his father before him (and he probably believed, his grandfather as well) had spent the labor of their lives. More than a hundred years after the toast at the Governor's dinner had called him, first, a gentleman worthy of the name, his daughter was asked what sort of man her father was, and thinking a moment, she began, "Well, first of all, he was a gentleman."

The farmhouse-printing office at Shepherdstown was torn down a few years ago. Isaac's daughter Edith, Mrs. Jonas Miller, is now living, vigorous and keen of mind at ninety-one, on the other side of Shepherdstown, and remembers the old home well. With a fine spring and some trees nearby—Isaac called his home "Beechen Glen" in his writings—it stood over a hill off the road leading down from Shepherdstown to the Yellow Breeches Creek near Bowmansdale. The

road follows the valley of the spring, known locally as Bumbee Hollow. Since the farmhouse was not visible from the highway, a sign advertising the printing office was kept at the roadside. The shop was not on the ground floor but in the largest and fairest room of the house, on the second floor. The oldest daughter, Norma, who died at twenty-one, helped her father and could operate the press. Edith did not attempt to run the press, but often helped in the shop, slip-sheeting, and handling stock and jobs.

In 1913 Mrs. Bauman, who had remarried and moved away, indicated her willingness to sell the press, and a subscription was raised among the friends of the Hamilton Library at Carlisle for its purchase. The original paper is still at the Hamilton, and the writer was surprised to find it headed by his father, David R. Thompson, a Carlisle newspaper publisher. Printers throughout the valley contributed, and many others. So the press found a home. After Mr. Green announced the maker's name in 1951, the writer obtained permission to clean and restore the press if possible. This proved to be no problem. The leather girts or straps had moulded, but were readily replaced. A piece of string does duty for a missing platen link. The stone bed had been broken through, but not dislodged, by a severe blow, so that type cannot be bedded directly on the stone. Otherwise the press seems to be as smooth in operation as it was 150 years ago. The writer has printed on it several times.

The Goodman press is a neat example of the pressmaker's craft; not an ornate one, for some European presses were adorned with elaborate wood-carving. But it retains a dim elegance. The head, which is the main cross-piece receiving the top of the spindle, is faced with a thin veneer and scored in a simple diamond pattern, now dull. The under-surface of the platen, normally invisible, retains a high luster. The press is typical of the old wooden presses which changed very little in four centuries. The same moving parts placed and worked in the same way allowed a printer who had learned one press to operate any other in the civilized world. While the presses were similar, each was made to individual order, by a joiner who obtained the metal-work, or by a metal smith, like Goodman, who had the frame made, so that each differed in detail from every other. The Goodman press is unique, among all presses known anywhere, in having the hose placed diagonally; in having four girts instead of two or three; and in having ratchets-and-pawls to secure the girts. It is the earliest existing press in America to show the 4-bar metal hose instead of a wooden box-like hose.

Now that its history is known, more or less, it suggests much to the mind of the beholder: the ingenuity and enterprise of a young metal-worker shortly after the Revolution; the establishment of the third German press in Pennsylvania; the steady stream of books at Ephrata before 1830; and the sale-bills, tickets and programs of a country village. Besides, it is a typical press of the earlier centuries before the iron press arrived. For better or worse, it created a new world of widespread information in place of a civilization based on manuscripts possessed by the learned few. More than of any other device, freedom of religion, of government, and of knowledge was the work of the small hand press such as this.

Note. Most printed sources of this article are cited in course. In addition much information has been imparted in correspondence by Mr. Ralph Green, and used with his permission. Any statements comparing equipment of the old wooden presses would derive from Mr. Green.

Belsnickel Lore

By ALFRED L. SHOEMAKER

Up to about twenty or thirty years ago the custom of "going Belsnickling" was still practiced widely in all areas of the Pennsylvania Dutch County. Today—a mere generation later—the custom has all but disappeared.

In this article I have brought together, for the first time, the major part of the literature on the Belsnickel, gathered over a period of the last six to eight years from newspapers, periodicals, diaries, and from students' term papers.

No effort is being made, at this particular time, to trace the Belsnickel custom to its sources in Germany. Suffice it to say that it was brought to America with the earliest immigrants from the Palatinate. Nor are we concerned, here, about the reasons for the disintegration of this colorful phase of our Pennsylvania folk-life.

The material is presented chronologically.

The earliest account is from the Philadelphia Pennsylvania Gazette of Dec. 29, 1827:

Of all the religious festivities, none are so religiously observed, and kept in the interior of our State, especially in the German districts, as Christmas. It is the thanksgiving day of New England. Every one that can so time it, "kills" before the holydays, and a general sweep is made among pigs and poultry, cakes and mince pies. Christmas Eve too, is an important era, especially to the young urchins, and has its appropriate ceremonies, of which hanging up the stocking is not the least momentous. "Bellschniggle," "Christ-kinde" or "St. Nicholas," punctually perform their rounds, and bestow rewards and punishments as occasion may require.

Our readers are perhaps aware this Mr. Bellschniggle is a visible personage—Ebony in appearance, but Topax in spirit. He is the precursor of the jolly old elf "Christkinde," or "St. Nicholas," and makes his personal appearance, dressed in skins or old clothes, his face black, a bell, a whip, and a pocket full of cakes or nuts; and either the cakes or the whip are bestowed upon those around, as may seem meet to his sable majesty. It is no sooner dark than the Bellschniggle's bell is heard flitting from house to house, accompanied by the screams and laughter of those to whom he is paying his respects. With the history of this deity we are not acquainted, but his ceremonious visit is punctually performed in all the German towns every Christmas Eve. Christkinde, or St. Nicholas, is never seen. He slips down the chimney, at the fairy hour of midnight, and deposits his presents quietly in the prepared stocking.

We need not remark that Bellschniggle is nothing more than an individual dressed for the occasion. He goes his rounds.

From John F. Watson's 1830 Annals of Philadelphia:

The "Belsh Nichel" and St. Nicholas has been a time of Christmas amusement from time immemorial among us; brought in, it is supposed, among the sportive frolics of the Germans. It is the same also observed in New York, under the Dutch name of St. Claes. "Belsh Nichel," in high German, expresses "Nicholas in his fur" or sheep-skin clothing. He is always supposed to bring good things at night to good children and a rod for those who are bad. Every father in his turn remembers the excitements of his youth in Belsh-nichel and Christ-kinkle nights . . .

From the unpublished diary of James L. Morris, of Morgantown, in the library of the Berks County Historical Society in Reading:

Dec. 24, 1831: Christmas Eve—saw two krisskintle's tonight—the first I have seen these many years. They were horrid frightful looking objects.

Dec. 24, 1842: Christmas Eve—a few "belsnickels" or "kriskinckles" were prowling about this evening frightening the women and children, with their uncouth appearance—made up of cast-off garments made parti-colored with patches, a false face, a shaggy head of tow, or rather wig, falling profusely over the shoulders and finished out by a most patriarchal beard of whatsoever foreign that could be possibly pressed into such service.

Dec. 24, 1844: This evening being Christmas Eve, we had the Kriskingle's annual visit. Some 4 or 5 hideous and frightful looking mortals came into the store dressed out in fantastic rags and horrid faces.

From the Reading Berks and Schuylkill Journal:

Dec. 27, 1851: Parents, within doors, were making all sorts of purchases for distribution on the morrow—while juvenile harlequins were running from house to house, scattering nuts, confections, consternation and amusement in their way.

Dec. 30, 1854: It is customary in these parts to associate Krisskingle with the grim monster, who frightened children, and whips them for amusement.

From the York Daily of Dec. 25, 1871:

When we were a child . . . we dreaded him [the Belsnickle] because his hideous representative was always fearfully marked and was accompanied by a long whip and a bell.

From a short story Krist Kinde by Dr. Hermann in the Doylestown Bucks County Intelligencer of Dec. 23, 1874:

"Papa, at what o'clock do you think he [Krist Kinde] will come?" inquired Eddie.

"'Tis hard to say. At any time between now and morning; therefore you should get asleep as soon as possible," he returned.

"I feel quite certain that Krist Kinde will be here at eleven o'clock, precisely," said his mother. "And from what I have learned I am afraid that Belsnickle will accompany him."

We all knew who Belsnickle was, so we were not surprised to hear father ask who it was that had been naughty.

"Perhaps no one has been really naughty," answered mother, "but something tells me that Krist Kinde is not





Belsnickel Christmas card by Paul Wieand.

well pleased. Why, Eddie, what is the matter with you?"

Eddie was choking over his tea. I knew what was the matter. My efforts to undermine his faith had been fruitless; his curiosity had been aroused, but his belief was as firm as ever. He felt guilty, and when mother spoke of Belsnickle the "tea went down the wrong way."

After supper we spent half an hour in the kitchen with Aunt Barbara. "Belsnickle will have plenty to do this year," she remarked, "I hope that he has no account to settle with any of you."

"Oh, dear, I hope not!" exclaimed Eva. "Does he always go along with Krist Kindle?"

"Yes, he is always with his master, whom he assists in many ways. He carries the black book, the birchen rods, and the 'bad filling' for naughty children's stockings. It is his duty to deal with the bad children and who knows but what he may be on his way to *this* house at this very minute? Be off to bed with you, one and all!" exclaimed Aunt Barbara in a loud voice, as she turned to the pantry for a fresh supply of raisins.

From the Mount Joy Star of Jan. 14, 1878:

But there is an old custom in vogue which I think should be entirely condemned and suppressed. It is the practice of disfiguring the person with old clothes and a false face, and going around to neighbors houses frightening the children. I once saw a family of children frightened almost into convulsions at one of these nuisances, and I hope the time is not far distant, when our boys will be taught better manners, for such proceedings are entirely too far behind the enlightened age of the nineteenth century.

From an article by Simon Rathvon in the Lancaster Intelligencer of Dec. 24, 1881. The information applies to Donegal Township about 1822 or 1823:

All the others were the victims of the harmless little ruse which parents saw fit to resort to once a year, in order to furnish an agreeable surprise and pleasure to their little ones, whose boxes, hats, caps and stockings occupied different

nooks and corners to receive the gifts of the "Bells-Nickel" to good little boys and girls, and somehow all claimed to be good on that occasion at least. But when the Bells-Nickel appeared in his proper person on Christmas even, with his hideous visage, his bag of nuts, and his long whip, jingling his bells withal, and speaking in a dialect that seemed to have been brought from the confusion of Babel, the children were not quite so sure of their goodness, if they did not fly in terror from his presence and hide themselves under the remotest corner of their beds. The name of Santa Claus, as far as I can remember, had then no currency in the rural districts of our county. It was the Bells-Nickel that rewarded good children and punished bad ones, and it was he who filled the stocking legs, the hats, caps and boxes on Christmas night. These gifts to children, and indeed all gifts passing between the young and the old were severally termed a "Christ-kindly," but as little was heard and known of Kriss-Kingle as of Santa Claus.

From an article by Rev. I. K. Loos in The Messenger of Dec. 19, 1883. The information applies to Tulpehocken of 40-50 years earlier.

"In the Olden Time" we celebrated also the day succeeding Christmas, called *Second Christmas*. It was spent mainly as a social holiday—in talking, visiting, sleigh-riding, games in the house and barn, and by youths and maidens in tender love. The close of this day brought the evening for the "*Pels-nichol*," perhaps one side of the present *St. Nicholas*, clothed in *pels* or furs. But in the eyes of the children in the Olden Time, *Pels-nichol* was a personification of the principle of punishment of the bad, though this also had its good side. He was a rough, strong, fur-clad individual, with long, stout rods in his hand. His bells and heavy boots announced his coming, and his rude entrance struck terror into the hearts of the smaller children. The whole family was on hand; the smallest in mother's arm, the next on father's knee, safe from the rude blows which *Pels-nichol* administered to the boys, men and women, as he shed his coarser fare of walnuts and shellbarks on the floor, and compelled them to pick them up under the rod. With a bound and a yell he was out of the house, and striding in long steps towards a neighbor's house, where the rod and nuts were in like way dealt out.

When quiet was restored in the house and we stepped out, we could hear in various directions, the yells of *Pels-nichols*, or the shouts of sleighing parties on the turnpike, as one of these wild, uncouth figures rushed by them.

From W. J. Buck's chapter Manners and Customs in the 1884 History of Montgomery County:

Our intention here is only to mention briefly such customs as were associated with it [*Christmas*] the night before, upon the outside of the church. It was at this time that children would be induced to set plates on the tables or windows with the expectation that, if they would be good, the "Christ-kindlein" would bring them something nice, and, if naughty or disobedient, then the "Belznickel" whom they greatly feared, would come to correct them. They were made to believe that these could enter through fastened windows, locked doors or down the chimneys. The presents would generally consist of candy, toys, and cakes expressly baked for this occasion. The Belznickel was some disguised person who generally carried a rod, and the children that would promise him to reform from certain habits mentioned he would not chastise, but give presents; but if they did not make their promise good in mending their ways by the next Christmas, they would then receive the merited punishment.

Instances have been known of the children banding together when the Belznickel attempted to correct them and ejecting him from the house, or of his being worsted by them. Sometimes he would go from house to house with a protecting company, who would enter the house first and report. Of course, on all such occasions he would be so disguised that it would be impossible to recognize him unless divested of some of his habiliments. If he happened to get into any tussle, this would be the great object. Where all would pass off well, on leaving the door he would sometimes remove his mask or a portion of his raiment, to leave room for conjecture as to whom he might be.

From an article by Frank Brown in the Reading Weekly Eagle of Dec. 31, 1892:

In some parts of Berks, the "belsnickel" parties have ceased making their annual visits, but in most sections they are still keeping up the old custom and having lots of fun, too. In the northern part of the county parties of this kind are especially large.

At six o'clock on Christmas eve unusual bustle broke the customary quiet of the big kitchen of a certain farmhouse near the Blue mountains. There were fourteen boys, ranging in age from fourteen to twenty years, in the kitchen, and seven or eight more were on the porch outside. The kitchen and porch were noisy with the continuous passing in and out and the laughing and romping of the boys.

On the wood chest, behind the big woodstove in the kitchen, sat a short but very stout man, aged about sixty-five, and by his side sat his wife, a woman of medium weight, but a few years older than her husband. The marks left by years of hard work could be plainly seen on both. The old man couldn't talk for laughing. The old lady, however, was busy chatting with the young people about her. Around a table near the center of the room sat six girls, two of whom are daughters of the house. All the girls were laughing and chatting with the boys. Two of the sons went round and spoke hurriedly to the others, giving instructions.

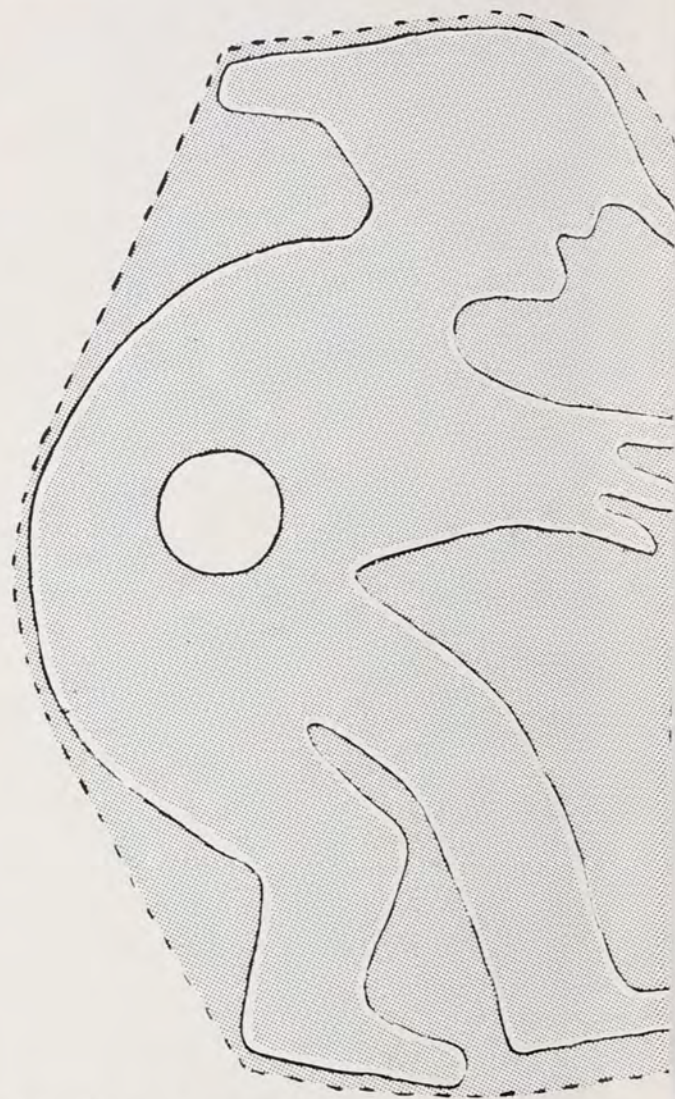
At half past six o'clock the six girls, the two old people and the two sons went into an adjoining room, where there was a big heap of old clothes, including Shaker bonnets, which were worn so extensively by women forty years ago, hoop skirts, piccadilly collars, linen dusters, high silk hats of ancient fashion, etc.

On one of the window sills there were a lot of masks, such as are sold in the Reading variety stores. Soon four of the boys in the kitchen were also called into the side room, where each of them was turned into a Santa Claus, or belsnickel. The girls dressed two of the boys in women's clothes, as grotesquely as possible. The two brothers helped the two others dress ludicrously in men's clothes. Next the face of each boy was blacked with burned cork, so that nobody could discover their identity in case the masks should give way, as sometimes happens.

In this way fourteen young people were rigged up as full fledged belsnickels. The old people and the girls laughed heartily. The two brothers were the last to assume disguise. Shortly before eight o'clock the party was ready to start out. Some had peanuts, some candy, others dried apples or pears, others nuts, and still others popcorn. Before they left the old lady gave them a bag containing about a peck of dried pears. When outside the house each took a hickory "gad" they had brought along from home with the rest of their paraphernalia the evening before.

When the party had gone and the girls were in another room the old man, who had but a short time before laughed

so heartily, said, with tears in his eyes: "This makes me think of the time when I was young. How we used to have fun on Christmas eve. That time we had larger parties than the one that just left. Those dear old times are right before me tonight. I haven't been so happy in a year as now, but still, when I think of the fact that all those who used to travel with me from farm house to farm house the night before Christmas are now dead, I cannot keep back the tears. These boys that just left our house have brought back to me mem-



Belsnickel cookie cutter, Geesey Collection, Philadelphia Museum of Art.

ories that couldn't be awakened in any other way. I can't see why some people are so foolish nowadays as to not to allow their children to 'act belsnickel.' It is only innocent fun. I like to see young people happy. It makes me happy to see them happy."

The Santa Claus party that left this farmer's house, visited farm house after farm house. They gave the children chestnuts, popcorn, dried apples, candy, etc., and the obstreperous ones they whipped a little. Many of the farmers gave the party apples and cider. At about midnight they ate a hearty dinner at a farmhouse about four miles from the place from which they started. They said they would make a trip of about ten miles, and arrive home about six o'clock the next morning. The average party wasn't as large as this one and didn't make as large a trip.

From the reminiscences of Matthias Mengel, then 65, in the Reading Weekly Eagle of Dec. 28, 1895. The information applies to Caernarvon about 1845:

Particularly vivid in my memory is a Christmas eve when I was one of three or four lads who started out to act the "Belsnickel." Well, each of us boys carried a switch in his hand. We dressed in the clothing we could find at home, tied handkerchiefs over our faces and filled our pockets with chestnuts and hickorynuts. We went to the house of a neighbor where there were children, and expected to have some fun by frightening the children by our singular appearance, throwing the nuts on the floor, and belsing the children if they should pick up any of the nuts. We tinkled our bells, entered the house and began jumping about and throwing nuts, when the head of the family, who was an old Amish, said very sternly, "I don't believe in such foolishness, clear out!" and we cleared. You see that was an English and Amish neighborhood. The English did not observe the German customs of Christmas and the Amish were a very plain people like the Quakers and had no festive occasions as had the Germans of other denominations in other sections of Berks, where Christmas especially was a season of feasting, merriment and general rejoicing. We knew nothing of Santa Claus, rosy and plump, with twinkling eyes and furry dress making his aerial visitations in a sleigh drawn by reindeers at dead of night and silently, excepting the tinkling of his bells, which the children could only hear if they were awake when Santa appeared, but the children are never awake at that time, for he comes only when they are asleep.

From an article by Daniel Miller in the Reading Reformed Church Record of Dec. 21, 1899. Miller hailed from near Lebanon:

In the days of the writer's boyhood Santa Claus was not known, at least in our neighborhood, but another personage filled the office now occupied by him. His name was "Belsnickel." He was not as rich as Santa Claus, but the children were thankful for his gifts. Weeks before Christmas the children were told that if they behaved well they might expect a visit from Belsnickel. That had a good influence upon the young folks. Well do we remember the first visit of the friend of children of those days. It was Christmas eve. Every now and then the question was asked, "Is he coming?" And frequently the children would lift the curtain at the window and peep into the darkness. Time passed and it looked as if we would be disappointed. Suddenly we heard the noise of sleigh bells on the porch, and the next moment Belsnickel was in the room. He looked very much like our Santa Claus, with a long rod in his hand. While giving expression to Christmas greetings he took a lot of gifts from his huge bag and threw them on the floor. These gifts consisted of cakes, chestnuts, small pieces of sausage, etc., and while the children stooped to pick up the gifts, Belsnickel laid his rod on their backs and explained, "Will you pray? Will you pray?" This threw the children into a state of fear and excitement, and by the time they had recovered therefrom Belsnickel had disappeared. Only his heavy footsteps and the jingling of his bells were heard as he went away. It was a wonderful experience. The same questions arose in the minds of the children then as now: "Where does Belsnickel live? What does this mean anyhow?" Some had painful cuts on their hands, but Belsnickel's gifts were relished by the children, and his visit was the subject of the family talk for weeks.

From an article Folk-Lore and Superstitious Beliefs of Lebanon

County by Dr. Ezra Grumbine in vol. III, no. 9, 1905, of the Lebanon County Historical Society Proceedings:

"The night before Christmas" often bro't a wonderful personage clothed in an outlandish raiment of animal skins and old clothes. A home-make mask concealed his face, and he carried in one hand a bag or a basket and a long switch in the other. His name was "Belsnickle," which means Nicholas in pelts, or skins. Unlike his English prototype, the mythical Santa-Claus, who rides in a sleigh drawn by reindeer and who enters dwellings on Christmas eve by way of the house-top and chimney, our "Belsnickle" was of flesh and blood, generally the wag of the neighborhood, and entered the house at the door. In his basket he carried apples, nuts, cakes and sometimes candy. These he threw upon the floor, and when the half-scared youngsters went to pick them up he would sometimes lay to with his stick, making them promise to be good and obedient children. The writer remembers one case in which a child was frightened into the nervous disease called St. Vitus's dance by a "Belsnickle's" performances.

From the reminiscences of W. W. Davis in the New Holland Clarion of 1909/10:

Permit me to drop a tear to the memory of Belsnickel. The dear old fellow must have passed away about the time we left the East [1850's], for I never heard of him here. How faithful he was to me year after year. No matter how cold or snowy he never failed to fill my stocking. There is a Santa Claus in the West, but I doubt his existence, as I have never had a glimpse of the chap and he certainly does nothing for me. Belsnickel, requiescat in peace!

From the reminiscences of John B. Brendel of Reinholds submitted to the author in 1948:

Christmas Eve, along about 8 o'clock, one would hear a sharp knock on the door and one of the parents would open up. There in the doorway stood some of the weirdest characters that one ever had the occasion to behold. Belsnickels they were, masked and carrying a peeled willow whip or a buggy whip. Then the kids would get a work-out. A Belsnickel demanded to hear their "Grischdawgs Schtick" (a poem memorized for presentation at the Sunday School Christmas festival) or the latest poem that was learned at school. After this devilment was indulged in for awhile, there began to appear from the folds of the Belsnickel's garments chestnuts, walnuts, peanuts and pretzels. These were tossed in front of the children and when they tried to pick them up, they were whipped around the legs with the willows or buggy whip. After a few moments, however, the kids were allowed to pick up what had been thrown on the floor for them.

Then came the host's time to act. The woman of the house would bring "Grischdawgs Kichlin" (Christmas cookies) and apples. The man of the house went to the cellar for a pitcher of "Schdeefens Schdofft" (hard cider) or a jug of homemade wine, or both. Well, you can imagine what happened to the Belsnickel along about the fifth stop. I can pity those kids today that were the victims of one of the later stops. Those lashes of the whip stung. I know.

From an F. and M. 1950 folklore term paper by Robert F. Fehr. The informant was Mrs. Cora Sandt of Nazareth:

Two or three boys of the community where she lived, would dress up in the oldest rags they could find on Christmas Eve. They would also blacken their faces, get a big stick or whip, and then with their pockets full of nuts and candy they would

room from house to house in the community on Christmas Eve. They were the terror of all the children and the neighbor dogs and cats, and their trouble making was not always appreciated in all households. Their unannounced calls were made in a rude manner at times, and many a mad housewife would brush them out with a broom or stick at times. This was fun for the boys, unless at times they were hit a little bit too hard with the broom. The houses they did enter they would reach into their pockets for the nuts and candy they had there, and throw some on the floor for the children to reach for. As soon as the children would reach for them the Belsnickel would hit him over the hand with the whip or stick he was carrying. The children would either cry or look annoyed. Then the Belsnickel would laugh, and throw upon the floor twice as many nuts and candy as were already there, and with a last crack of the whip, this time not on the children's hand, would leave the house to roam on for some more mischief.

I, myself, remember all too well the Belsnickel that came into our house in Tatamy when I was a small child. He had a weird mask on when he got there, and I was really scared. I was just playing with one of my early gotten toys when he got there, and I was speechless. He hit me over the hands once when I went for the candy, and then he handed me a whole handful of candy corn. It was a great experience, and one which I will never forget.

From an article Christmas Customs of the Perkiomen Valley by Andrew S. Berky in the Dutchman of December 1952:

Two and three generations ago, the most important event for the children in rural farm areas, on Christmas Eve, was the arrival of "Der Belsnickel." This awesome personage was usually garbed in old clothes and it always concealed its face behind some crude mask. In one hand it carried a bag of walnuts or candy, while the other hand maintained a firm grip on a large whip or switch. After this strange individual had ascertained to its satisfaction that the children of the household had behaved quite satisfactory during the past year, it threw the candy and walnuts on the floor. As the eager children grasped for these favors, however, they were often whipped smartly across the knuckles and many of the more timid youngsters were quite frightened by this stern individual. Sooner or later, the strange visitor would depart from the scene and the children were then free to gather the tid-bits left behind. Only the more discerning youngsters saw any resemblance between "Der Belsnickel" and a neighbor or member of the very same family.

This, then, was the general pattern for Christmas Eve, but there were many variations. The recollections of some of the older inhabitants of the Perkiomen Valley vividly reconstruct the scene as it appeared many years ago.

Miss Emma Stauffer of Sassamansville remembered that "Der Belsnickel" came to her mother's store in Corntown for many years. He always wore an old overcoat and covered his head with an old stocking which had holes cut out for his eyes.

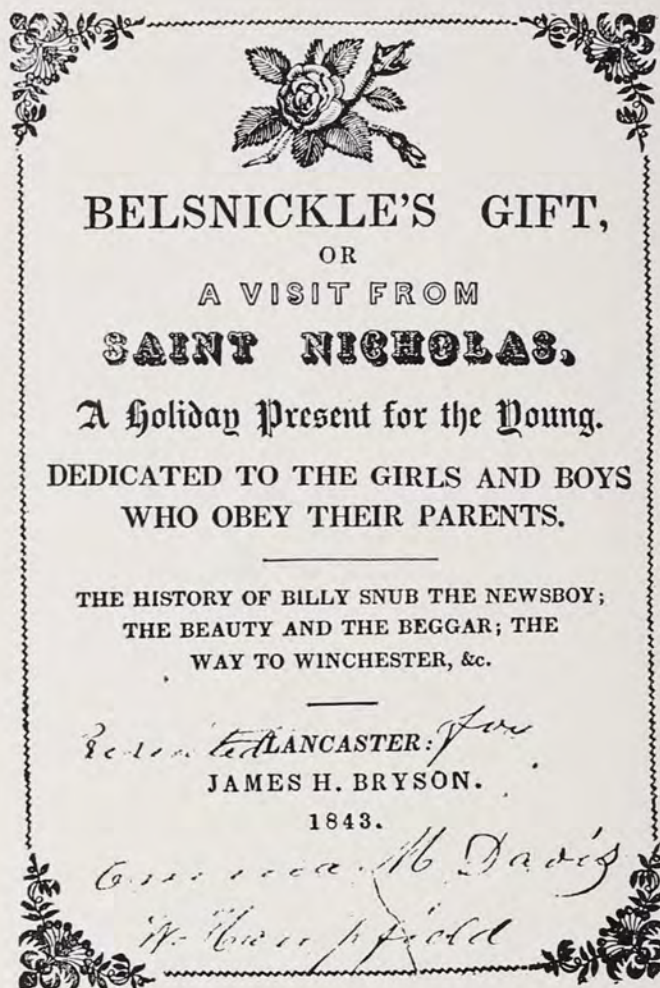
Mrs. Mabel S. Berky recalls that as a girl she was always deathly afraid of "Der Belsnickel," who always came to her house with several companions. It was her practice to keep the dining room table between herself and the strange arrivals.

Dr. E. S. Johnson said that "Der Belsnickel" always ran around the outside of their home, making queer noises and tapping at the windows with a stick. He fondly recalled that on one particularly dark Christmas Eve, two men who

had come to his home to play "Belsnickel," tripped and fell into an uncovered water trough behind the house.

Mr. Jacob Reiff, formerly of Skippack, declared that his mother was accustomed to dress-up as "Der Belsnickel" on Christmas Eve and "bedarned we didn't know her." Mr. Reiff said it was a common practice for small groups of older people in his area to go around "Belsnickeling" on Christmas Eve. These groups would then receive food and drink at the various farmhouses which they had visited.

Mrs. Geneva S. Reiff, who had no personal recollections of "Der Belsnickel," said that her mother hated Christmas Eve



Title-page of a unique Lancaster imprint. Courtesy of Evelyn Benson.

for many years, because the visitor to her home was particularly mean. This "Belsnickel" would put plates of candy in front of the children as they sat around the table, but, as soon as one of the children would try to touch his candy, he would whip them on the arm.

Miss Ella Schultz said that "Der Belsnickel" never frequented her home, but the neighboring children informed her that he came to their house and always covered his face with a handkerchief.

Mrs. Charles Conway remembered that she was several times forced to dance in front of "Der Belsnickel."

Mrs. Rebecca Pfrommer said that "Der Belsnickel" always rattled the windows and doors before making an entrance. He always made the children recite poems and say prayers before they were given candy and little cakes. On several occasions she was visited by a female "Belsnickel" and received the customary whipping.

PENNSYLVANIA DUTCH PIONEERS

By DR. FRIEDRICH KREBS — Palatine State Archives, Speyer, Germany

Translated by Don Yoder

The following listings of Palatine emigrants to America in the eighteenth century are derived from several manuscript sources in German archives. Those from the Electoral Oberamt of Simmern, representing villages in the Hunsrueck area, come from the Census of the Electoral Oberamt of Simmern for the year 1750, in the State Archives of Coblenz (Abt. 4, Nr. 3319); those from Hueffelsheim from the Lutheran Church Register of Hueffelsheim; the remainder from various official acts in the Palatine State Archives at Speyer. The names have been checked against Strassburger and Hinke's *Pennsylvania German Pioneers*.

From the Electoral Oberamt of Simmern

1. JUNGKER, JOHANN NICKLAS—of Moerschbach (Kreis Simmern), "who has gone to the Island of Pensylphaniën," pays in taxes two florins for the tithe.

2. MUEHLEISSEN, JOHANN JACOB—of Pleizenhausen (Kreis Simmern), "intends to go with wife and child to the New Land." He is, with his wife and child, freed from vassalage on payment of a manumission tax of 16 florins and a further tax of 15 florins for the tithe. [*Jacob Muchleyesen, Ship Patience, August 11, 1750.*]

3. STIEHL, ABRAHAM—of Steinbach (Kreis Simmern), "has made up his mind to go to Pennsylvania"; is, with wife and four children, freed from vassalage on payment of 32 florins for manumission and 29 florins for the tithe. [*Johann Abraham Stiehl, Ship Patience, August 11, 1750.*]

4. DOERTER (DORTEN), JOHANN ANTON—of Lau-bach (Kreis Simmern), "who has gone to the Island of Pensylphania," pays, with wife and six children, 59 florins for manumission and 53 florins tithe.

5. BRACH, NICKEL—of Ravensbeuren (Kreis Zell, Mosel), "who went to Pensylphania," pays 20 florins for the tithe.

6. CUNTZ, NICKEL—of Unzenberg (Kreis Simmern), "who has gone to the Island of Pensylphania," pays 100 florins for the tithe. [*Johann Nickel Cuntz, Ship Patience, August 11, 1750.*]

From Hueffelsheim (Kreis Kreuznach)

7. WOLFFSKEHL, ANNA MARGRETHA—born 11-18-1735 at Hueffelsheim, daughter of Johannes Wolffskehl and wife Anna Maria, "went with her father to the New Land." ELISABETHA WOLFFSKEHL, born 12-28-1733 at Hueffelsheim to the same parents, "went with her father in 1742 to the New Land." MARIA AGNES WOLFFSKEHL, born 1-27-1738 of the same parents, "went with her father to the New Land." [*Johannes Wolffskehl, Ship Loyal Judith, September 3, 1742.*]

8. REITZEL, MARIA WILHELMINA—born 9-2-1734 at Hueffelsheim, daughter of the shoemaker Johann Georg Reitzel and wife Sybilla, "went with her father to the New Land in 1741." JOHANN PETER REITZEL, born at Hueffelsheim 10-28-1737 to the same parents, "went with his parents to the New Land in 1741." [*Johann Georg Reitzel, Ship Molly, 10-17-1741.*]

From Eisenbach (Kreis Kusel)

9. PFAFF, THEOBALD—"who disappeared eight years ago from Eisenbach and emigrated to America, leaving nine children behind, of whom three are at present housed

in the prince's orphanage at Homburg" (Document dated 1-29-1777). [*Theobalt Pfaff, Ship Betsy, 10-26-1768.*]

From Hornbach (Kreis Zweibruecken)

10. STRIBECK, JOHANN GEORG and CHRISTIAN—sons of Conrad Stribeck, citizen and woolspinner at Hornbach from his first marriage with Elisabetha Schaeffer, "who both after their mother's death went to the New Land in 1735 with their grandmother Elisabetha Schaeffer and their mother's brother, with the knowledge and permission of the most gracious authorities, and since the grandparents were still alive [and] said children consequently had nothing yet of their maternal inheritance, they have taken the grandmother's inheritance along." [*Elizabeth Shever, Jerich Strebeck, Christian Strebeck, Ship Pensylvania Merchant, September 18, 1733.*]

11. BLEY, PHILIPP—son of the citizen and master cooper, Werner Bley of Hornbach, "who married here (i.e., Hornbach), but ten years ago went to the District of Klee-burg in Alsace and later on, with the permission of the most gracious authorities, went to America." (The emigration to America took place around 1748-9.) Werner Bley's wife was Elisabetha Huber.

12. MAUS, SAMUEL—son of Friderich Maus, councilor at Hornbach and his wife Susanna Mueller, "went to America" around 1754. [*Samuel Maus, Ship Edinburg, 9-14-1753.*]

13. HENGE, CATHARINA—daughter of Samuel Muel-ler, citizen and tanner at Hornbach, and his wife Maria Mar-garetha Maus, "who was divorced on the grounds of adultery from her husband Georg Henge, to whom she had a son named Philipp, and afterwards went to America, where, according to a letter which reached here, she married a man named Fischer." (The emigration took place around 1766.) Ac-cording to another document her son is also said to have gone to America.

14. LEINER, LUDWIG—of Hornbach, "went abroad as woolenweaver," and "is reported in 1784 to have died in America."

15. ZUTTER, DANIEL and BALTHASAR—sons of Benedict Baltzer Zutter, woolspinner at Hornbach, "secretly disappeared and went away to America" (Document dated 6-7-1763). [*Daniel Zutter, Balthasar Zutter, Ship Chance, 12-1-1763.*]

From Brenchelbach (Kreis Homburg, Saar)

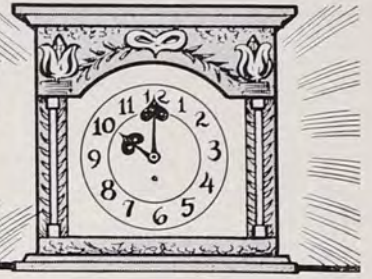
16. HOCHSTRASER, PAUL—son of Samuel Hochstraser of Brenchelbach and his wife Elisabetha, "who has now established himself as master tailor in Philadelphia" (Docu-ment dated 4-18-1761). But according to a Letter of At-torney dated 1-23-1764, Paul Hochstraser, breeches maker, with his sister Catharina, was resident in the city of Albany, province of New York. [*Paulus Hochstrasser, Ship Edinburg, 9-14-1753.*] The Jacob Hochstrasser who emigrated in 1767 was perhaps a brother of Paul's since the latter had a brother by that name.

From Walsheim on the Blies (Kreis Homburg, Saar)

17. SCHUNK, JOHANNES, CATHARINA, ELISA-BETHA, MARIA, and SIMON—children of Wilhelm Schunk of Walsheim and wife Catharina Schwarz, "have been for nine or ten years in America" (Document dated 10-18-1781).

The Zehn-uhr Schtick

By Olive G. Zehner



On a recent visit to the Philadelphia Museum of Art, Miss Foulke, docent in the division of education, ran off for me the movie that she and her staff took of the craftsmen participating in the Kutztown Folk Festival. It is being used by the museum in the series of programs for Philadelphia school children. Last year was the first time that the museum made use of its three fine collections of Pennsylvania Dutch folk art in their program of visual education. The collections have been supplemented with slides and movies of architecture and life in the Dutch Country today. The Folk Festival movie serves quite well in showing the children a bit of the spirit, skills and techniques used in producing the folk art found in the museum collection, making them not objects of "dead" history, but living ties with present day culture. I salute Mr. John Canady, chief of the Division of Education at the Museum, and his staff for their broad and well rounded presentation of the story of Pennsylvania Dutch Folk Art.

"Folk Art Motifs of Pennsylvania" is the title of Frances Lichten's new book just published by Hastings House. It carries on in much grander and more colorful manner the same type of approach to the subject that Mrs. C. Naaman Keyser did in her volume III of her Homecraft Series of booklets, namely that of grouping many variations of one motif together. Miss Lichten is a master at cataloging and compiling facts. The setup of the book makes it readily useful to artists, craftsmen and hobbyists wanting to make use of Pennsylvania Dutch motifs in their work. I only hope they will make use of this material originally and creatively rather than take the many suggestions in the book on how to trace and copy the motifs. The book is bound in a semi-loose-leaf type of style—in order to make tracing easy, I suppose. If it is used as hard as I know it will be by many people, I would suggest that some precaution be taken for re-inforcing the perforations of the pages. It sells for \$5.75, about one-half the price of the author's volume "Folk Art of Rural Pennsylvania."

It is nice to mention the birth of new books, but very sad to have to mention the deaths of persons beloved for their creative ideas, great accomplishments and missions in life. In August, I was greatly grieved by the death of Dr. John Lowry Ruth, whom I had just been beginning to call friend. I felt a great sense of personal loss at his passing. He had helped me in his amiable and interested way to compile some material. His enthusiasm for many matters was so catching that I suspect I subconsciously made up things to talk with him about, just for the pleasure it afforded me. Dr. Ruth was director of the York County Historical Society. He was a native of Lancaster County. He had done extensive research on many subjects pertaining to this area, but was perhaps the foremost authority on Pennsylvania clocks. He was a descendant of Daniel Rose, famous Berks County clockmaker.

On September 8 the museum world was shocked by the death of Joseph Downs, curator of the Henry Francis DuPont

Winterthur Museum. He was only 59 years of age but had been a curator in the Boston Museum of Arts, twenty years at the Metropolitan and at the Philadelphia Museum of Art. He was responsible for installing the Millbach Rooms at the latter museum.

I received word from Richard Kollmar, producer of the forthcoming musical about the Amish, "Plain and Fancy," that it will open on Broadway on January 20. As of this writing, it has just finished its first week of rehearsals. I have, however, only two names of the cast, Barbara Cook and Richard Derr. The latter sounds like a good "Dutch" name. I will be anxious to obtain background material of these people to pass on to you. Mr. Derr had the best "Dutch" accent of all of those who auditioned for parts. The show will have trial runs in New Haven and Philadelphia. Here's hoping that in the spring issue of the DUTCHMAN I can report to you that "Plain and Fancy" is a hit and, more important yet, that it is the most sincerely done and sympathetic performance yet given about our "Dutch people."



Those of you who attended the Dutch Days at Hershey had the opportunity to see "live" the photograph on this page. It portrays the work of Mr. and Mrs. W. Heber Kurtz of near Christiana, Lancaster County. Mr. Kurtz, an artist, designed, modeled and made the moulds for the ceramic figures in the picture. I particularly love the little "distelfinks." They are very "Dutchy" and exactly as I had pictured "distelfinks" appearing. They are glazed in bright colors, but equally appealing in unglazed red clay. The Kurtzes have opened an Antiques and gift shop in the old Octoraro Post Office and Village Store that was originally an old woolen mill. The address is Christiana, R. D. No. 1, on route 896 at Andrews Bridge. The DUTCHMAN is happy to give credit and notice to folks like these who have created crafts of distinction in our tradition.

1998-99-04